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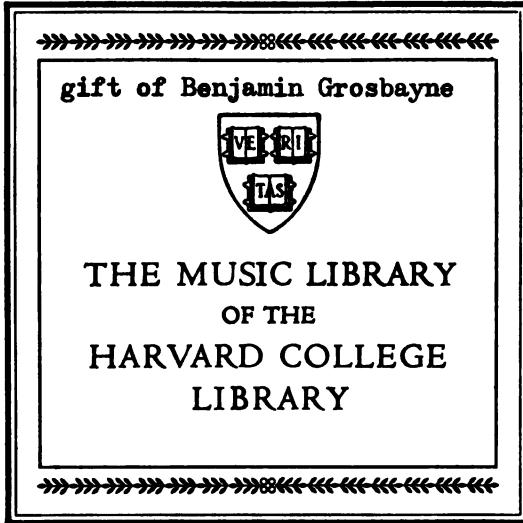
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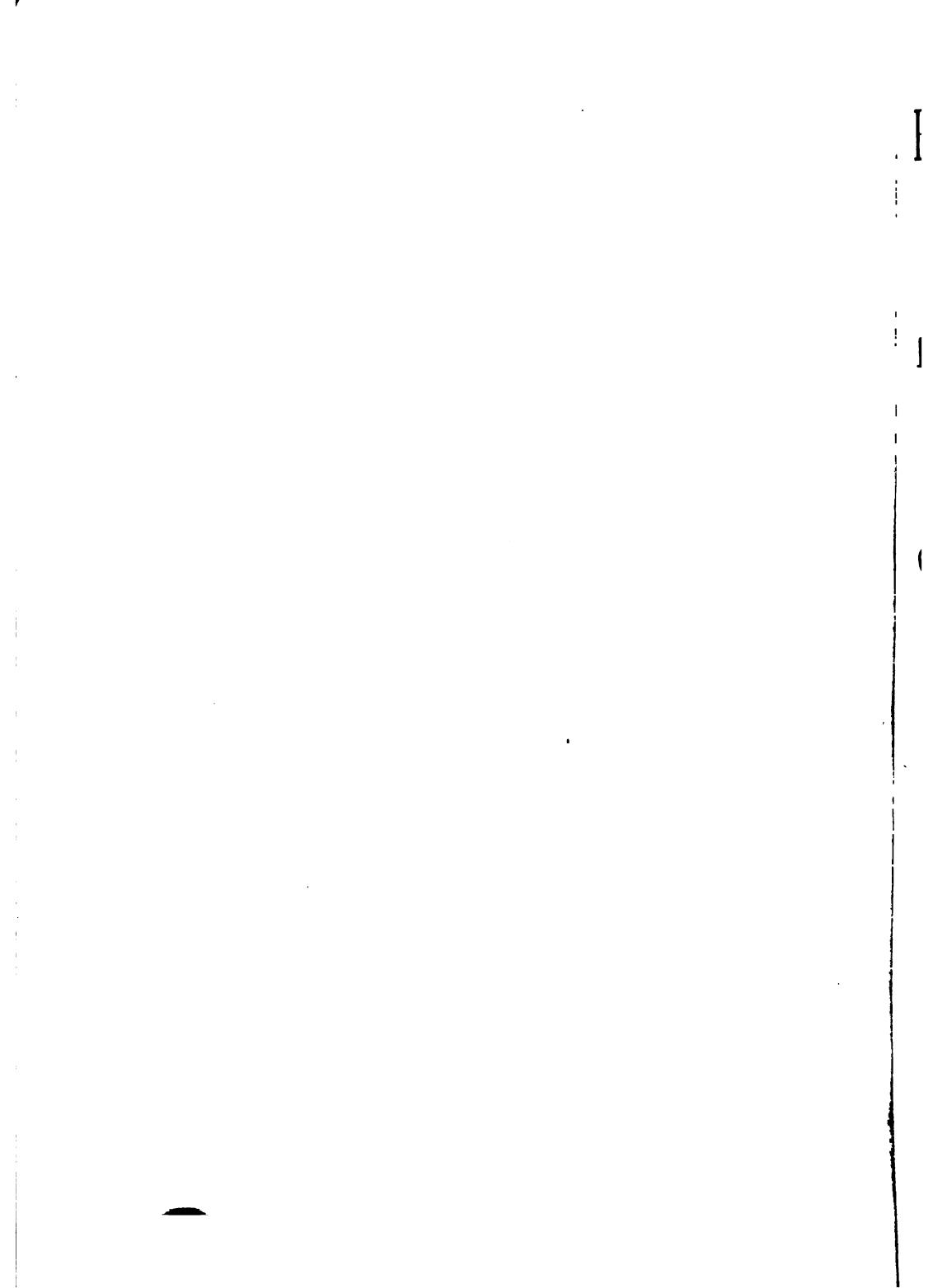


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AND

FINGERINGS OF PICCOLO, CLARINET, CORNET, ALTO,
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POSITIONS ON SLIDE TROMBONES.

ALSO, A

CONDENSED SCORE

OF A

SERIES OF PROGRESSIVE LESSONS,

SCALES, CHORDS AND EXERCISES.

BY ARTHUR A. CLAPPE.

PUBLISHED BY

CARL FISCHER, 6 FOURTH AVENUE, NEW YORK.

1888.

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Mar 28 1873

HARVARD UNIVERSITY

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PREFACE.
CAMBRIDGE 38. MASS.

MAR 28 1875

The purpose of this work is to furnish Band Teachers, Bandsmen and others with a systematic and graded course of music, Theoretical and Practical. It is not designed to supersede the professional teacher—neither can any work written do so—its object is to aid him and lessen his labors. However, it is thought it will furnish the means whereby an intelligent amateur may instruct a young organization with some success by faithfully following the plan laid down, at such times and places as professional aid cannot be obtained, or afforded. With this object in view the "Rudiments of Music" have been written, with special bearing on band work and each paragraph numbered so that reference may easily be made thereto, as the different subjects arise, when studying the practical parts.

I have incorporated with the first part a number of hints on Expression, Tone, Taking Breath, Time, Tune, How to Tune Brass Instruments, Transposition and others of equal importance, not found in any one work hitherto published; also several valuable charts, such as that showing the Compass of all Instruments, Fingering of Piccolo and Clarionet on a new and more logical plan than usually followed, charts for the various brass instruments and positions of slide trombones. Further, it is believed the leader, or student will find the method employed of treating the terms used in music, one possessing advantages over that generally pursued. They are divided and placed under headings suitable to their different applications, while at the same time a phonetic pronunciation and explanation is given. The subject of Scales, Keys and Accidentals is also presented in a manner uncommon to the average text book. The idea throughout this part has been to convey the greatest amount of information possible in a clear and concise manner, and with this object tables have been freely employed in order to save lengthy explanations, under the opinion that what is made intelligible to the eye by such means, makes a more lasting impression on the tablets of the memory than any wordy definition can possibly effect.

Part II. commences the practical instrumental work. The examples are presented in "Condensed Score," for B flat, E flat and Bass Instruments and accompanied by running commentary and hints on the lessons under study. This feature has not, so far as I am aware, ever been attempted in works of a similar nature, and must prove advantageous to the leader, as it places before him all the parts in a graphic manner and enables him to see at once what is required from the various instruments. With the scales, exercises and chords are interspersed a number of amusements, being generally well known part songs, having similar rhythm in all parts. These amusements are all "phrased," and a diligent study of them will school the band in the proper method of breathing, cultivate a perception of form in music and promote a good style of *ensemble* playing. I have used these part songs with the latter point especially in view, knowing from an extended acquaintance with bands, both as teacher and in the capacity of judge at many band tournaments, how very deficient our bands are in unity of style and that sympathy in performance termed *ensemble* playing.

The various subjects are introduced gradually and in such a manner as to combine instruction with amusement and lead by easy steps to a respectable degree of pro-

PREFACE.

ficiency. The object has been to have all advance alike. Each one is therefore given equal work with the other; to obtain which, it has been thought necessary to ignore effects in instrumentation and be solid, rather than fanciful, in the present stage. This part treats of the Key of C, four flat and two sharp keys, leaving a fuller consideration of the scales, etc., to Part III. The time signatures are of the simple order, with the exception of 6-8. It is proposed to continue this work in other volumes, leading from the elementary stage of band playing up to the highest grade of music and finish in performance. Compound time signatures and much other matter omitted from this volume will be taken up in those subsequently issued and in their proper connection.

I take this opportunity to offer the suggestion that the teacher will find it facilitate his work very much if he adopt the tonic sol-fa method of teaching time by the use of "TIME NAMES," as by them the fractional divisions of the "measure" can be expressed with greater perspicuity than by any other means.

In Part III. scales, chords and exercises only, in all keys, are given with such preliminary remarks as, it is hoped, will be profitable and interesting.

Finally, in an appendix is printed an essay on "Expression in Music," and a Pronouncing Dictionary of Musical Terms, both of which, it is believed, will prove acceptable and valuable to musicians of all degrees.

It only remains to add, the various parts for each instrument independently, as well as the Rudiments separately, may be had from the publisher.

A. A. C.

NEW YORK, April, 1888.

C O N T E N T S.

PART I.

The Rudiments of Music—Hints on Various Subjects of Interest—Charts of Compass of all Instruments, and Fingering of Piccolo, Clarionet, Cornet, Alto, Tenor, Baritone and Tuba, (with Three or Four Valves) and Positions on Slide Trombones.

PART II.

A Series of Progressive Lessons—Scales, Exercises, and Interesting Amusements—Accompanied by Timely Hints, Marks of Phrasing, etc., etc.

PART III.

Scales, Chords, and Exercises in all Major and Minor Keys, with Remarks on the Utility and Practice of Same.

APPENDIX.

An Essay on Expression in Music, Reprinted from THE METRONOME of 1886—Pronouncing Dictionary of Musical Terms.

RUDIMENTS OF MUSIC.

BY ARTHUR A. CLAPPE, M. M. C. M.,

Editor of THE METRONOME.

SOUND.

1. Everything we hear is termed SOUND.
2. Sound is the product of aerial disturbances communicated to the tympanum of the ear, in intermittent shocks of such extreme rapidity of recurrence, as to produce the effect of a continuous tone.
3. When the area of disturbance is large, the sound at point of generation is *loud*; but when small, is *soft*, proportionately with the modified degree of commotion.
4. Sound radiates from a given centre in two manners; that is, one originating body may throw off *regular* shocks, or vibrations, while in another they may be of a conflicting or *complex* nature, owing to the differing structure of the two.
5. Complex vibrations produce Noise, regular vibrations result in Music.

MUSIC.

6. Music is at once a SCIENCE and an ART. A science, as teaching the origin, properties and combination of musical sounds; an art, as appealing to our emotions and the inherent love of the beautiful in nature.

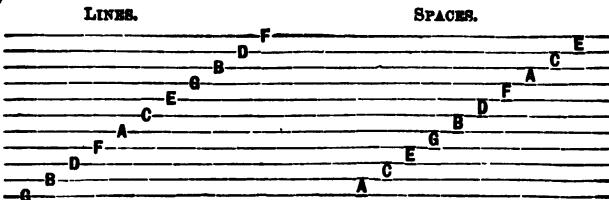
PITCH.

7. The variation in the altitude of sound is called PITCH.
8. When the aerial vibrations are very *rapid* they produce *high sounds*; when *slow, low sounds* are the result, while the mean between the two creates *medium sounds*.
9. The pitch of musical sounds is expressed on paper by means of a series of parallel lines and spaces, eleven lines and ten spaces, each of which is named by a letter of the alphabet, the first seven of which are used, viz., A, B, C, D, E, F, G.

RUDIMENTS OF MUSIC.

STAFF.

10. The parallel lines and spaces are termed the **GREAT STAFF**, and are named as follows, viz. :



11. For band or orchestra instruments and voice, also for greater convenience in reading, the Great Staff is divided into three parts. The bottom section, representing low or **BASS** sounds; middle section, medium or **TENOR** sounds; top section, high or **TREBLE** sounds.

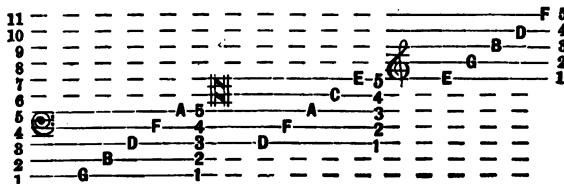
CLEFS.

12. To show definitely which division of sounds it is intended to employ, characters termed **CLEFS** are used.

13. There are three clefs in general use, viz. :



14. The clefs are assigned as follows, five lines to each division:



15. Each division is termed a **STAFF**.

ADDED (ledger) LINES.

16. Frequently it becomes necessary to extend the limits of the staff. In such cases, short lines termed **LEDGER** (Fr., *legeré*) lines are added, which, with the intervening spaces, are named in progressive order similarly with the staff.



DURATION.

17. *Duration* of musical sounds is computed by **BEATS**.

18. **Beats** are those movements of the hand, foot, or mechanism, which, like the oscillations of a pendulum of a clock, mark the passage of time.

19. Duration of sound is expressed by characters termed **NOTES**, each of which is equal to one or more **beats**, or to the fractional part thereof.

20. The *unit of Time* is $\frac{1}{4}$ one beat, and termed a **QUARTER NOTE**.

21. A note double the value is $\frac{1}{2}$ two beats, termed a **HALF NOTE**.

22. The simple note of longest duration in modern music is $=$ four beats, termed a **WHOLE NOTE**.

RUDIMENTS OF MUSIC.

7

23. Fractional parts of the unit of time, or single beat, are,

 =  two EIGHTH NOTES.

 =  four SIXTEENTH NOTES.

 =  eight THIRTY-SECOND NOTES.

24. Occasionally irregular quantities, uneven numbers of notes, are employed in beats or measures. When such is the case, these uneven groups are denoted by figures written above or below.



25. Cessation of sound in music for definite periods, is indicated by RESTS, or *silences*, as follows: viz.:



26. BARS are short lines drawn vertically across the  and, are used to define *quantity* or recurring stress or accent in music.

27. The DOUBLE BAR  denotes a complete idea, or close; in other words, a full period in music.

TIME SIGNATURES.

28. To assist the eye in calculating at a glance the exact quantity of time, or beats, included between two or more bar lines, fractional figures are usually written after the clef at the beginning of a piece of music: 

29. The upper of the two figures expresses simply *quantity*; the lower, *quality*.

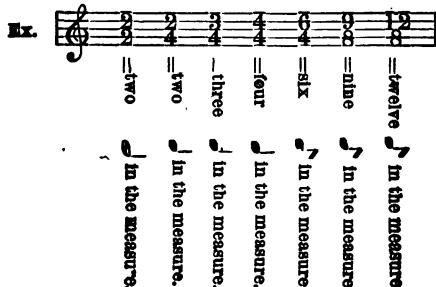
30. The lower figures, or *denominators*, generally employed are 2, 4 and 8, though occasionally others are used, as 1, 16 and 32.

31. 2, as the denominator, means  half notes;

4, " " " "  quarter notes;

8, " " " "  eighth notes.

32. The upper figure or *enumerator*, tells exactly how many half-quarters or eighth notes are used in each bar or measure of the music.



RUDIMENTS OF MUSIC.

33. The character C equals $\frac{4}{4}$ and is termed *common time*, while $\frac{2}{2}$ equals $\frac{2}{2}$ and is termed **ALLA BREVE** (*ah'lah bray/vay*).

34. The foregoing figures are termed the **TIME SIGNATURE**.

35. Time signatures are said to be *dupl*e when expressing two beats to the measure; *tripl*e when three, and *quadrupl*e when four.

36. They are again *simple* and *compound*, as per ex. :

Simple	Duple.				Triple.			Quadruple.		
	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{3}{2}$	$\frac{3}{2}$	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{4}{2}$
Compound	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{9}{4}$	$\frac{9}{4}$	$\frac{9}{4}$	$\frac{12}{4}$	$\frac{12}{4}$	$\frac{12}{4}$
	$\frac{6}{8}$	$\frac{6}{8}$	$\frac{6}{8}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{9}{8}$	$\frac{9}{8}$	$\frac{12}{8}$	$\frac{12}{8}$	$\frac{12}{8}$

TIES, OR DOTS.

37. At times it is necessary to increase the value of a certain sound beyond the duration of the simple note. There are two methods of effecting this: first, by a — termed *tie*, $\text{J} \text{—} \text{J}$, which binds the two notes together; second, by the addition of a *dot*, as $\text{J} \cdot = \text{J} \text{—} \text{J}$.

SCALES.

38. The distance from one sound to the next immediately above or below, is termed a **TON**.

39. There are two kinds of tone steps; viz.: *Whole Tones* and *Half Tones*.

40. Two whole-tone steps and one half-tone form a **TETRACHORD** (Gr., four strings). Two tetrachords in following, joined by a *uniting tone*, making in all five whole-tones and two half-tones, form a **DIATONIC** (Gr., through the tones) **SCALE**. (ITAL., Scala, a ladder). *Vide ex. : 43.*

41. There are two forms of the diatonic scale, viz.: **MAJOR** and **MINOR**.

42. When the half-tones occur between the 3d and 4th, and 7th and 8th, the scale is **MAJOR**, but when between the 2d and 3d, and 7th and 8th, the scale is **MINOR**.

43. Another kind of scale is the **CHROMATIC** (Gr., chroma, color).- This scale consists entirely of semitones.

SCALE.

Diatonic.

MAJOR. Ascending or descending form.	MINOR. Ascending form.		CHROMATIC. Ascending or descending form.
	8.....	7.....	
2d tetrachord uniting tone.	x	half tone.....	x
		7.....	half tone.....
		6.....
		5.....
		4.....
		3.....
	x	half tone.....	x
		2.....	half tone.....
		1.....

all half tones.

44. The *normal* scale commences on the c position of the staff.

KEYS.

45. It is frequently necessary to change the position of the scale, and begin on some other sound than c; when such is the case, in order to preserve the above order of full-tones and half-tones, certain characters termed **SHARPS** and **FLATS** are used, and, which placed in the signature, retain their influence throughout the composition, unless a contradiction intervene.

46. A *sharp*, \sharp , raises the pitch of a line or space, on which written, a half tone. On the contrary, a *flat*, \flat , lowers the line or space a half tone.

47. The following table will show the number of sharps or flats necessary for each scale alteration of pitch, either *Major* or *Minor*:

Name of Scale or Key.	Order of Sharps						
	1 F	2 F & C	3 F, C & G	4 F, C, G & D	5 F, C, G, D & A	6 F, C, G, D, A & E	7 F, C, G, D, A, E & B
G	\sharp	$\sharp\flat$	$\sharp\flat\sharp$	$\sharp\flat\sharp\sharp$	$\sharp\flat\sharp\sharp\sharp$	$\sharp\flat\sharp\sharp\sharp\sharp$	$\sharp\flat\sharp\sharp\sharp\sharp\sharp$
major, or E minor.	D	A	E	B	F \sharp	C \sharp
or or B
or E B	F \sharp	C \sharp	G \sharp	D \sharp	A \sharp

Name of Scale or Key.	Order of Flats						
	1 B_2	2 B_2 & E_2	3 B_2 , E_2 & A_2	4 B_2 , E_2 , A_2 & D_2	5 B_2 , E_2 , A_2 , D_2 & G_2	6 B_2 , E_2 , A_2 , D_2 , G_2 & C_2	7 B_2 , E_2 , A_2 , D_2 , G_2 , C_2 , & F_2
F	\flat	\flat	\flat	$\flat\flat$	$\flat\flat\flat$	$\flat\flat\flat\flat$	$\flat\flat\flat\flat\flat$
major, or D minor.	E_2	A_2	D_2	G_2	C_2	A_2
or G C
or F B_2

48. C major and A minor have neither sharps nor flats in the *signature*. Major keys are said to be related to minor keys in the above order.

49. The first note of a scale is termed the **KEY NOTE**, and gives its name to the scale.

ACCIDENTALS.

50. In order to preserve the proper order of half-tones in the minor scale, the fifth and sixth degrees must be raised; to do this *accidentals* are employed, that is, signs other than in the signature.

51. For this purpose are used (1) the sharp, \sharp , (2) *double sharp*, $\sharp\sharp$, (3) *natural*, contradiction, or restorer, \natural .

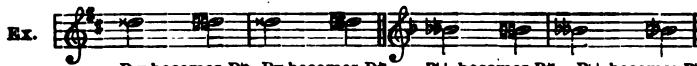
52. The double sharp raises the pitch of line or space a *full tone* higher.

53. The \natural restores a line or space whereon a flat or sharp has been used to its *normal* pitch, (1), by contradicting within the limit of a bar, or measure, only

the sharp or flat in a signature; (2), by contradicting accidentals previously employed in a measure.

54. The double flat, $\natural\flat$, is occasionally used, and lowers a line or space a full-tone.

55. When it is required to contradict a \natural or \flat , the \natural must be used double ($\natural\sharp$) where the sound is to be restored to its normal pitch, as in the key of C; but if the restoration involve only a half-tone, then the \natural must be accompanied by a sharp or flat, as the case may be.



$D\sharp$ becomes $D\flat$. $D\flat$ becomes $D\sharp$. $B\sharp$ becomes $B\flat$. $B\flat$ becomes $B\sharp$.

56. An accidental has influence, (1), in the measure where it appears; (2), when written before the last note of one measure it controls the first note only of the next, providing such note be on the same line or space (degree) of the staff.



57. The first note in the second measure, unless contradicted, would infer the sound of $D\sharp$; but the second D, and without contradiction, would be $D\sharp$.

DESCENDING MINOR SCALES.

58. The scale patterns given after paragraph 43 show the major and chromatic scales to have the same form—that is, the same relation of whole-tones and half-tones in both ascending and descending forms, while the pattern of the minor scale shows simply the ascending form, inferring that a difference exists between that and the descending form.

59. Such difference really exists, and in two forms common to modern practice, the first of which we may term the CONJUNCT and the second the DISJUNCT, or harmonic form.

60. The CONJUNCT form of the descending minor scale is controlled by the key signature, and has five whole-tones and two-half-tones; but the DISJUNCT form has three whole-tones, two half-tones and one step of a whole-tone and half.

Descending Minor Scale.	
Conjunct form.	Disjunct form.
2½ tones	1 ½ tone
8	8
7	7
6	6
5	5
4	4
3	3
2	2
1	1

Uniting tone.

1st reappearing.

CHORDS.

61. A COMMON CHORD is composed of several sounds selected from the scale, which, when played or sung in unison, will produce a pleasing effect upon the ear.

62. The sounds or tones selected are 1, 3, 5 and 8.

63. Common chords are (1) *major*, when the sounds are selected from the major scale; (2) *minor*, when drawn from the minor scale.

64. A combination of 1, 3 and 5 only is termed a TRIAD.

INTERVALS.

65. The distance from one sound to another is termed an INTERVAL.

66. Intervals may be (1) *major*, (2) *minor*, (3) *augmented*, (4) *diminished*. The terms *perfect* and *imperfect* are at times applied to 4ths and 5ths.



HARMONY.

67. The combination of two or more sounds in a pleasing manner constitutes the first principle of HARMONY.

68. Harmony is that branch of music which treats of the grammatical arrangement and progression of chords.

69. Chords are either CONCORDS or DISCORDS. Concords when composed of 1, major, or minor 3d, perfect 5th, and octave. Discords when other than the foregoing intervals are used, as : Concord. Discord.



70. The two principal chords are : (1) common chord, based on the keynote and termed the CHORD OF THE TONIC; (2) the chord based on the 5th of the scale, composed of the intervals 1, 3, 5, minor 7 and 8, named the CHORD OF THE DOMINANT.



71. The chord next in importance is that built on the 4th degree of the scale and named the SUB-DOMINANT. In the key of C, for instance, the chord of the sub-dominant would be, F, A, C and F.

72. Each degree of the scale has a specific technical name for purposes of harmony, as follows:

1st degree.....	TONIC.
2d degree.....	SUPER TONIC.
3d degree.....	MEDIANT.
4th degree.....	SUB-DOMINANT.
5th degree.....	DOMINANT.
6th degree.....	SUB-MEDIANT.
7th degree.....	LEADING NOTE.

73. A combination of three sounds, each at the interval of a 3d from the other, is termed a **TRIAD**.

74. Triads may be formed on each degree of the scale, major or minor, giving rise to **major**, **minor**, **augmented** and **diminished** triads, as per example:

C Major.

TRIADS OF THE MAJOR SCALE.

Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading note.

Major. Minor. Minor. Major. Major. Minor. Diminished.

C Minor.

TRIADS OF THE MINOR SCALE.

Minor. Diminished. Augmented. Minor. Major. Major. Diminished.

75. All chords are numbered from their base.

76. Motion of parts in harmony are: (1) contrary, (2) oblique, (3) similar. *Contrary*, where the notes in one part ascend, while in another they descend; *oblique*, where one part maintains or reiterates the same note, while the other moves up or down; *similar*, where all parts move in the same direction.

77. **CADENCE** is a term applied to the close of a phrase or period, including the two final chords.

78. There are four kinds of cadences: (1) **AUTHENTIC**, (2) **PLAGAL**, (3) **IMPERFECT**, (4) **DECEPTIVE**. The *authentic* cadence is a final close or progression from *dominant* to *tonic* harmony; the *plagal* cadence forms also a final close, and is a progression of *subdominant* to *tonic*. This cadence is used chiefly for sacred compositions, and is very effective. The *Imperfect cadence* is constructed so as to form a half close, leading the ear to expect something to follow. It is the close of the antecedent, and requires a consequent to lead to finish. The *Deceptive cadence* is formed of any unexpected following of chords which occur at the end of phrase or period.

79. **MODULATION** is the regular transition by grammatical flow from one key to another.

80. Modulation is of four kinds: (1) **NATURAL**, (2) **GRADUAL**, (3) **SUDDEN**, (4) **EXTRANEOUS**.

[N. B.—Harmony will be discussed exhaustively in a succeeding portion of this work. It is, therefore, treated most briefly here.]

MELODY.

81. Sounds so arranged in order of following as to present a complete musical idea and be at the same time interesting, form a **MELODY**.

82. The grammar of melody is (1) the **MOTIVE** :

(2) SECTION. (3) PHRASE. Sentence.

(4) SENTENCE. Phrase. Phrase.

Motive. motive, motive, motive, motive, motive, motive, motive.

Section. Section. Section. Section.

83. Quantity in music may be composed of sound interspersed with silence, or rest, and still the continuity of the idea be uninterrupted.

84. If a melody commence with one or more preliminary notes, *i. e.*, a part of a measure, the value of such must be subtracted from the final measure of the sentence or subject (complete melody).

ACCENT.

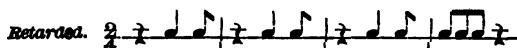
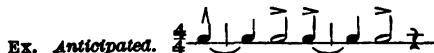
85. The leading or primary accent in a melody is on the note immediately following the bar line. *Duple time* has primary and secondary accents.



Quadruple time has also primary and secondary accents. *Triple time* has primary, secondary and tertiary accents.



86. Irregularities of accent are common in music. They are produced by anticipating or retarding the regular accent and thus throwing on to otherwise subordinate beats the *stress* properly belonging to those usually more important.



Such irregularities of accent are termed SYNCOPATION.

ARTICULATION.

87. ARTICULATION is as important in music as in elocution.

The signs of articulation are (1) the *legato*, (lay-gah-to) connected, flowing;  (2) *semi-legato*, ; *staccato*, (sta-kah-to) detached, short; (4) *puntato*, (pun-tah-toh) ! ! ! very pointed.



88. When none of above signs are employed, the notes must be played smoothly, neither too long nor too short.

DYNAMICS.

89. Diminution, force or stress is expressed by the following signs and words:

 <i>tenuto</i> ,	(tay-noo-'toh),	to hold.
 <i>explosive tone</i> ,		sudden attack, slightly diminishing.
 <i>cres.</i> or <i>crescendo</i> ,	(cray-schen-'doh),	gradually increasing.
 <i>dim.</i> or <i>diminuendo</i> ,	(dim-in-oo-en-do),	gradually decreasing.
 <i>crescendo e diminuendo</i> ,		increasing and diminishing.
 <i>sforzando</i> ,	(sfor-sahn-doh),	sudden attack, forced.
<i>p.</i> <i>piano</i> ,	(p'yah-no),	softly.
<i>pp.</i> <i>pianissimo</i> ,	(peah-nis'ee-mo),	very softly.
<i>mf.</i> <i>mezzo-forte</i> ,	(med'zo-for-tay),	medium loud,
<i>f.</i> <i>forte</i> ,	(for-tay),	loud.
<i>f.</i> <i>fortissimo</i> ,	(for-tis'ee-mo),	very loud.

SPEED.

90. Relative speed or time in music is indicated by (1) Italian terms, (2) by an instrument called a "METRONOME," (*Met-ro-nome*, time measure).

91. The metronome is a mechanical instrument of somewhat pyramidal shape, used to indicate the relative duration of musical sounds. The contrivance contains within works resembling those of a clock, having on its exterior front a graded scale similar to that of a thermometer. In front of which, but attached to the inner works, is an upright balance rod—*pendulum*—notched to correspond with the marks and numerals on the body of the instrument carrying a movable regulator—*nut*—which may be set opposite any number of the scale. The pendulum being set in motion sways to and fro at the rate per minute indicated by such number, making in its passage a ticking noise resembling that of the clock.

92. John Maelzel, born 1792, who brought the instrument into public notice, *based his scale on the division of time into minutes*, dividing it into 168 degrees, taking 40, to represent the slowest, and 208, the quickest movement. Thus, when the speed of a piece of music requires an average rate of sixty quarter-notes per minute, the regulator is set to 60 on the graduated scale, thereby causing the pendulum to make that number of strokes in the above time.

93. When reference is made to the metronome to determine speed, it is usual to write above the staff, at the commencement of a composition, some such form as the following: M.M. $\text{♩} = 80$ — meaning Maelzel's Metronome, 80 quarters to the minute.

94. This plan of marking speed, presenting, as it does, a concrete idea, is most definite and satisfactory; since it determines the rate with a mathematical accuracy and precision, to which words or phrases, however carefully selected, cannot possibly attain.

95. The following table will show the approximation of the leading speed terms to the metronomic scale; the quarter note being considered the unit:

TERMS.	PRONUNCIATION.	MEANING.	VARYING FROM	TO
Largo.	Larr-go.	Very slow.	40	60
Adagio.	Ah-dah'jo.	Slow.	50	60
Larghetto.	Larr-get-toh.	Not so slow.	60	72
Andante.	Ahn-dahn'tay.	Slow.	72	84
Andantino.	Ahn-dahn-tee'no.	Not so slow.	84	100
Allegretto.	Ahl-lay-gret'toh.	Moderately fast.	100	120
Allegro.	Ahl-lay'-grob.	Quick.	120	156
Presto.	Prays'toh.	Very quick.	156	180
Prestissimo	Prays'tis-see-moh.	Extremely quick.	180	208

MODIFICATIONS.

96. **MA NON TROPPO**.....*mah-non-trop'po*..... } Not too much so.
MA NON TANTO.....*mah-non-tahn'toh*..... }
MOLTO.....*mohl'toh*..... Much extremely.
STRINGENDO.....*streen-jen-doh*..... } Gradually quicker.
ACCELERANDO.....*ah-chay-lay rahn'do*..... }

CALLANDO, or <i>cal</i>	<i>kah-lahn'do</i>	} Gradually losing with respect to tone and time.
MORENDO.....	<i>mo-ren'doh</i>	
SMORZANDO.....	<i>smort-sahn'do</i>	
PERDENDOSI.....	<i>pair-den-do'see</i>	
RALLENTANDO, or <i>rall</i>	<i>rah-len-tahn'do</i>	Gradually slower.
AD LIBITUM (Latin).....	} At pleasure.
A PIACERE.....	<i>peah-chay'ray</i>	

STYLE.

97. The following terms are added to speed terms to indicate the **STYLE** in which a composition is to be played:

AFFETTUOSO.....	<i>ahf-fet-tuu'so</i>	Soft in expression.
AGITATO.....	<i>ah-jee-tah'toh</i>	Passion and fire.
AMOROSO.....	<i>ah-mo-ro'so</i>	Lovingly, tenderly.
CANTABILE.....	<i>kahn-tah'be-lay</i>	Singing style.
CON BRESO.....	<i>kon bree'o</i>	With brilliancy.
CON GIUSTO.....	<i>kon joo'stoh</i>	In just time.
FURIOSO.....	<i>foo-reoh'so</i>	Spiritedly, furiously.
PASTORALE.....	<i>pah-sto-rah'lay</i>	Simply.
SOSTENUTO.....	<i>so-stay-noo'toh</i>	Well sustained.
SCHEZANDO.....	<i>shairt-sahn'doh</i>	Very lightly, playfully.
VIGOROSO.....	<i>vee-go-ro'so</i>	Force and vigor.

EMBELLISHMENTS.

98. Composers have from time to time resorted to the aid of *auxiliary notes* to embellish their melodies; such notes are known under the general term of **GRACES**, or **GRACE NOTES**.

99. All such graces must be played in the smoothest possible manner, and should be considered as analogous to those ornaments in architecture which, non-essential to the strength of the fabric, are still of great importance in lending beauty to the structure.

100. The leading graces are as follows; viz.:

- (1) APPOGGIATURA..... *Ap-poj-jee-ah-too-ra*..... To lean, or dwell on.
- (2) ACCIACATURA..... *Ak-kee-ah-ka-too-rah*..... To crush down on.
- (3) Double do..... " "
- (4) GRUPETTO..... *Groo-pay-to*..... A group of notes.
- (5) MORDENTE..... *Mor-daunt*..... Lightly.
- (6) TURN, ~..... Round the essential note.
- (7) SHAKE..... Rapidly alternating notes.
- (8) PASSING SHAKE..... " " "
- (9) CHAIN OF SHAKES..... " " "

EXAMPLES.

APPOGGIATURA.

On the dotted note.

ACCIACATURA.

Double ACCIACATURA.

GRUPETTO

MORDENTE.

TURN

10

PASSING SHAKE.

CHAIN OF SHAKES.



RULES FOR PLAYING THE TURN.

101. (a) When the note succeeding the *turn note* is one degree higher, the turn is *direct* and composed of four notes, *i. e.*, the note higher, original note, note lower *and*, again, original note, passing thence to note following the turn.

(b) Similar to *a*, only resting longer on first note for dot.

(c) When the turn note is dotted, rest on that note $\frac{3}{16}$ of its value, turning three notes; *i. e.*, upper, original *and* lower, returning to original note, giving it the value of the dot before proceeding.

(d) When the note following the turn note is one degree or more below,

the turn is inverted. Begin turn one degree lower, original note one degree higher, returning to original note before proceeding.

(5) A \sharp , or \flat , written above the turn indicates that the *upper note* of the turn must be played sharp or flat; when written *below*, the effect is on lowest note.

ABBREVIATIONS.

102. Abbreviations are a kind of musical shorthand, employed to express briefly some note or passage previously written.

In full.

Abbreviated.

103. REPEATS are a species of abbreviation employed to save re-writing one or more measures, section, or even a whole melody.

104. One measure to be re-written may briefly be expressed by an oblique stroke and two dots, thus: a half-measure, the oblique stroke without the dots.

105. Two or more measures to be re-written may be conveniently expressed by a repeat, thus:

106. Should the last measure, or more, of a phrase, section or subject vary in its *second* ending, the abbreviating repeat may still be used by employing prone parentheses over the differing measures. In the first case, the words PRIMA VOLTA (1st time) abbrev. 1ma volta; in the second, SECONDA VOLTA (2d time), abbrev: 2d volta, are used to indicate that the measures included under 1st volta are to be omitted on reaching them the second time, and that those marked 2d volta are to be substituted therefor, thus:

107. The PAUSE sign \bowtie (Ital., pausa, *pah-oo-sah*), has two significations: (1) if written over a note or rest, such may be protracted at pleasure; (2) if written over a double bar, $\mid\mid$, it signifies the point of *finish*.

108. The words DA CAPO (dah kah-po), or D. C., signify a repeat, and mean *from the beginning*.

109. When the words *al fine* (*ahl fee-nay*, to the end), are added to the foregoing, D. C. *al fine*, the whole phrase means, return to the commencement and play to the sign \bowtie there finish :

110. The sign \bowtie is used at any point; but if it be required to return to that sign instead of to the beginning, the words DAL SEGNO (*dahl say-no*, from the sign); or, D. S. are used. *Al fine* has the same application as in section 96:

EXPRESSION.

111. Expression in music is of two kinds: (1) MECHANICAL, (2) ARTISTIC.

112. *Mechanical Expression* demands the most rigorous attention to all the details entering into the construction of, or form in a melody: as motive, section, phrase, sentence, subject, articulation, accentuation and the dynamical effects of *p*, *pp*, *f*, *ff*, etc.—all of which come under the head of PHRASING. Yet, with all this, the performance may be unsatisfactory. It is cold and stiff; displays intelligence but no feeling. It has the perfection of a beautiful statue, but *no life*.

113. ARTISTIC EXPRESSION is the vivifying influence which, breathing on music, wakens it into life. The possessor of this attribute has genius. Refinement of taste is natural to him; he has innate the faculty of imbuing the conventionalities of music with an illuminating intelligence, the radiations of which reach deeply into the sympathies of his listeners.

In point of fact, he identifies himself with the music, his soul absorbs it; it permeates his being, his technical skill becomes merely the vehicle by which what he feels is communicated to his hearers. Artistic expression, includes mechanical accuracy, but idealizes and lifts it from the region of the mortal into the sphere of the divine.

Vulgar mannerism is the opposite of artistic expression and should be neither encouraged nor applauded.

TONE.

114. The power to produce a good tone lies much in the hands of the performer on any wind instrument. To acquire such demands, (1) a good instrument wherein all the essentials exist, as perfect tone, flexible, resonant, brilliant and sympathetic tone and ease of blowing; (2) a carefully critical method of practice, slow sounds, scales and intervals, subordinating agility for the time being to the task of building up the embouchure (lips and muscles thereof); (3) cultivation of the aural faculties to a high degree, without which there can be no correct intonation; (4) a proper method of inspiration and respiration, breathing freely by direct lung action and bringing the whole of those members into play, not confining the breathing to the upper part only.

TAKING BREATH.

115. The lungs should be well inflated with air before commencing to play. The expenditure should be economical, and the production of the best possible result from the smallest amount of exertion always the effort.

Do not breathe more than is necessary. On the other hand, it is wrong to continue playing until the lungs are thoroughly exhausted. Take breath noiselessly at convenient points in the performance, numbers of which present themselves, if the laws of phrasing be properly attended to. *Full breath* should invariably be taken during a long silence, or rest; *half breath* on short rests, and *quarter breath*, if necessary, after motives, sections, phrases, etc. (See par. 82).

TIME.

116. Play in time! On all occasions when practicing, the greatest care should be taken to conform to a certain standard of time. Scales and exercises should be practiced in strict time throughout, at slow gait until the fingers become

accustomed to their work and the physique be formed, more rapidly as the difficulties are overcome, but always in time, with due regard to evenness and accent. Time is a perception that must be cultivated, and which can only be brought to perfection by most rigid care. Form the habit of playing in time. The metronome is a useful guide.

TUNE.

117. The perception of tune cannot be too sedulously cultivated. Without tune all other efforts are futile. *Time, tone and tune* are the leading essentials of all musical efforts, but the greatest is *tune*. Form the habit of judging intervals mentally correct, then you can produce them on an instrument; but not otherwise. The mind must be educated through the eye and the ear through both. Never play with another performer who habitually plays out of tune; his faults may affect you and vitiate your powers of aural discrimination.

HOW TO TUNE BAND INSTRUMENTS.

118. Band instruments, to obtain perfect balance or equality of tune, should be tuned on a similar method with that adopted by the piano tuner; *i. e.*, by a series, or cycle of 5ths, thus:



The different ways of fingering should be tested, or compared one with the other, and no effort spared to insure the most accurate intonation throughout the whole band. The mere effort must undoubtedly have a good effect.

MUSICAL LIBRARY.

119. All grades and qualities of music are now published so cheaply that there can possibly be no excuse for a band having a poor repertoire. It is a fallacy, which interested publishers and men of vitiated taste, rampant under the much abused titles of composers and arrangers, have an object in perpetuating, to suppose that no music is good unless difficult, or that music written down to the capacity of the youngest band must necessarily be of inferior musical worth. On the contrary, there is much difficult music which is simply atrocious, while at the same time many simple melodies are perfect specimens of musicianly writing, and truly enchanting.

Band music should be selected for its educating, æsthetic and entertaining qualities. It cannot be educative unless it be well written, conforming in all particulars to the grammar of music, neither æsthetic unless the composer be a man of profound feeling and refined susceptibilities, nor entertaining unless the pedantic rules, fully availed of, be made by the genius of the writer to subserve his purpose of producing music whose parts shall be interesting to all.

So called popular music is not all bad, though undoubtedly true art would have advanced more rapidly had much of it never been written, neither are the

works of the old school of writers uniformly good. There have been good and bad at all times, and the present is no exception; but the object should be to select the best from all epochs. Good music, old or new always wears well; it will bear repetition; while the poor, vulgar variety show twaddle, hashed up into fantasies, not only becomes wearisome but is positively deleterious. Therefore, select only music which will refine the mind and ennoble the feelings, irrespective of its age, or nationality, and shun that which administers only to the depraved taste of the lower and enervated order of amusement-seekers. Cultivate a taste for what is pure and good in art. Do not trust to the representations or remarks on a piece of music in any publisher's catalogue; but rather examine for yourselves whether this piece or that, really answers your purpose in being *good* and adaptable to the capacity of the band at large. To do this it is absolutely necessary to examine the piece in detail and as a whole. Sample parts can give you no idea, or at least a very feeble one, of the arrangement, for as every intelligent musician knows the finest compositions may be utterly ruined by an incompetent transcriber, while an indifferent *theme* may be made quite interesting at the hands of an efficient arranger.

AIR { A short melody, with or without words.
ARIA (*ah-ree'ah*). A composition of a vigorous and brilliant character.
BRAVURA (*brah-oo'rah*). An imitative composition in which a theme proposed and continued by one is followed by other voices or instruments in stated intervals or periods.
CANTATA (*kahn-tah'tah*). A vocal composition, dramatic in character, of several movements.
CAVATINA (*kah-vah-tee'nah*). An operatic air occasionally preceded by a recitative.
CONCERTO (*kon-chair'toh*). A composition for a solo instrument with accompaniment.
CONCERTINO (*kon-chair-tee'noh*). Diminutive of concerto.
COUNTERPOINT. Literally point against point. The art of adding one or more parts to a given melody (*canto fermo*).
DUO, DUET, or DUETTO. Composition in two parts, with or without accompaniment.
FUGUE, fuga (*foo'gah*). A flight. Highest style of canonical writing. A subject proposed in one part and answered in others according to set rules.
FANTASIA (*fan-tay-zee'ah*). A work in which the composer gives full liberty to his ideas.
OPERA (*o-peh'rah*). A musical drama for stage representation.
OPERETTA (*o-peh-ray'tah*). Diminutive of opera.
ORATORIO (*or-ah-toh-ree'oh*). A sacred music-drama usually on Scriptural subject.
OVERTURE. A composition of prescribed style, prefixed to opera or oratorio.
QUARTET. A composition in four parts.
QUINTET. A composition in five parts.
SOLO. A composition for one voice or instrument with or without accompaniment.
SONATA (*soh-nah'tah*). A composition of three or four movements in which must be exhibited a unity of idea.
SYMPHONY. (1) A short introduction or interlude. (2) A grand composition ideal, but cohesive in nature, consisting of several contrasting movements.
TRIO (*tree'oh*). In three parts; or, the third part, as in a march.

SCHOOLS, OR METHODS FOR EVERY INSTRUMENT.

121. For the convenience of those who have the laudable ambition of studying their instruments from the stage of the *embryo* to that of the *artist*, the following list of very excellent methods and schools has been prepared :

CORNET.—Langey, Caussinus, St. Jacome, Kœsleck, Arban, Bonnisseau.

EB ALTO.—Langey.

FRENCH HORN.—Langey, Franz, Hoffmann, Klotz.

SLIDE TROMBONE.—Langey, Dieppo, Wirth, Bonnisseau.

BARITONE OR TENOR.—Langey, Hoffman, Wirth.

TUBA.—Langey, Hoffman.

EUPHONION.—Langey, Hamilton (Eb, Bb or C), Bonnisseau.

FLUTE and PICCOLO.—Langey, Daverges, Chapman, Devinnes, Koehler, Papp, Kummer, Furstenau.

OBOE.—Langey, Barret, Garnier, Wieprecht, Schubert.

CLARINET.—Langey, Klose, Lazarus, Baermann (the finest work ever written).

BASSOON.—Langey, Jancourt and Bordogni.

SAXOPHONE.—Hoffman.

The "Langey" series of methods contain excellent material for the first two years' study. They embody a fine collection of progressive studies.

TRANSPOSITION.

122. The original, or pattern scale is that of C, in major, or A, in minor. All other scales, higher or lower, are simply transpositions, each bearing the same proportion in its component parts and with respect to the key-note, as is the case in the normal scales. Now, it follows from this, that if a scale may be placed at a different pitch without injury to the sequence of its tones, so may a melody or an entire composition. Transposition is necessary where a composition goes beyond the compass of voice or instrument which it is intended shall perform it. The orthodox method of effecting transposition is by use of the various clefs, and really, in reading a score containing a number of parts in many keys, is the only practical method of rendering the same instantaneously comprehensible to the eye. But ordinarily the simpler method is by numbers. This method, necessarily, implies a knowledge of all key signatures, and of course, the construction of the scale. The first thing to be done is to decide the signature of the key into which it is intended to transpose the music under consideration; next, to remember the numerical relation of each tone in the scale to the new key note. For instance, the scale of C major, without sharps or flats, transposed to the key of, say F major, with one flat, would present the following appearance, viz:

C.	D.	E.	F.	G.	A.	B.	C.
1.	2.	3.	4.	5.	6.	7.	8.
F.	G.	A.	B(flat)	C.	D.	E.	F.

It will be noticed that the figures are the same for each scale, and also, that the semi-tones, indicated by $\sim\sim$, occur at similar points in each. From this it will be evident, that in transposition of melodies, care must be taken to preserve

the same relation of sounds to the key note in the new key, as appeared in the original. In other words, an accidental sharp, flat, or natural in one key, must find its equivalent in the other, and the natural order of key tones must coincide in the copy with those of the model. The following transpositions of "The Last Rose of Summer" will serve to show this method of transposition and make the subject clear.

Transposition

from

G.....

to

1 2 3 4 5 6 7 8 1 2 3 8 7 6 5 3 1 2 3 4 3 2 1 1

G.....

1 2 3 4 5 6 7 8 1 2 3 8 7 6 5 3 1 2 3 4 3 2 1 1

to

F.....

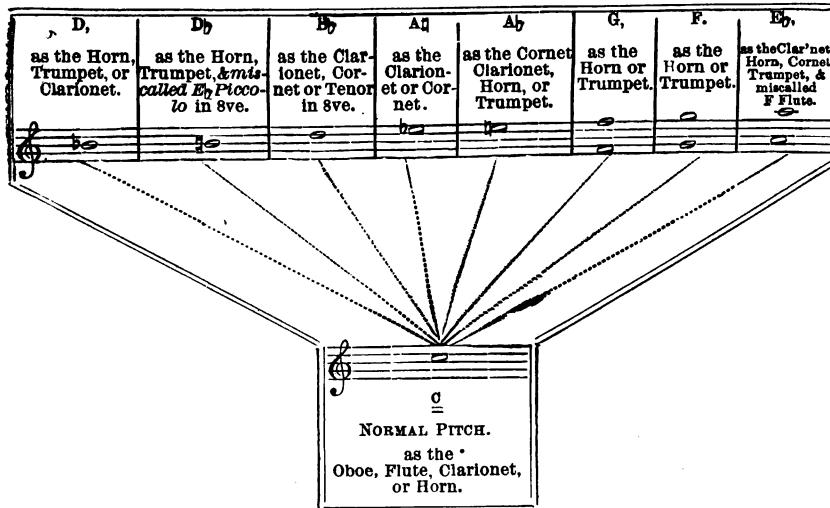
1 2 3 4 5 6 7 8 1 2 3 8 7 6 5 3 1 2 3 4 3 2 1 1

to

B₂.....

1 2 3 4 5 6 7 8

The subjoined table shows the note, which, on transposing treble clef instruments, equals C, concert pitch.



THE TONAL SYSTEM.

123. The entire range of sounds covered by the instruments of band or orchestra may be stated at from six to seven octaves. In six octaves the names of sounds will repeat themselves six times, and so on. For convenience of reference it is usual to name the octaves commencing from the lowest, as Double Great, Great, small, once lined, twice lined, three lined, etc., etc. This system was introduced in Germany during the sixteenth century. (See table.)

HINTS ON KEEPING AN INSTRUMENT IN ORDER.

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introduced in Germany during the sixteenth century. (See table.)

HINTS ON KEEPING AN INSTRUMENT IN ORDER.

125. More wind instruments are ruined by carelessness as to the first essential, cleanliness, than by actual wear. The accumulation of dirt on the exterior or the slimy deposit of saliva in the interior impairs their musical usefulness by making them difficult to operate, hard to blow, throwing them out of tune and injuring the tone. I have seen instruments sent to the repairer which were in good order otherwise, but positively filthy. This malodorous filth had led the owner to suppose his instrument out of order and needing the offices of the repairer, when all it wanted was a thorough cleansing, which he might have done for himself and saved a few dollars. The complaint is often heard, "My instrument was formerly easy to blow and well in tune, but now it blows hard and is out of tune, etc." In nearly every instance the secret of the change is, DIRT.

To keep instruments clean is an easy matter if it be attended to regularly, and is economy, as it insures them wearing much longer than if allowed to go dirty. Saliva contains actively destructive properties, and if allowed to remain in an instrument, will eat its vital parts away with astonishing rapidity. It rots the wood of wooden instruments and the solder in the joints of brass instruments. It is, therefore, obvious, that great care should be taken to keep them clean, and a band leader owes it to himself and those under him to frequently caution them on this point.

WOOD INSTRUMENTS.

126. Clarionets, flutes, oboes, bassoons and reed instruments generally should never be laid aside after using without first drying the instrument thoroughly inside and round the joints. This may be effected by use of the silk or woolen swabs usually sold with the instrument, or with silk or cotton rag. I prefer a silk rag to anything. The inside of wood instruments should be treated to a slight application of *salad* oil (never water) about once a month. This will keep the pores closed and render the interior impervious to the moisture of condensed breath or saliva. As a preventive against cracking, especially in a hot climate, it is advisable to take off all the keys and then immerse the instrument in oil for from twenty-four to forty-eight hours. This should be done about once a year. The instrument should, of course, be quite dry before it is submitted to this process. The finger and key holes should be kept free from dirt by use of a piece of wood sharpened somewhat resembling the blade of a pen knife. Such an implement is all that is needed and preferable to a knife for the purpose, the sharp edge of the latter being apt to injure the holes. It is a good plan to keep a dry shaving brush or feather to use on the instrument to free the keys and spring from dust, after playing on the march or in the open air. The faces of the pads should be occasionally wiped off with a rag saturated slightly with oil, and which, besides taking off any foreign corrosive matter that may be on them, will tend to preserve the leather or skin and keep it soft and pliable. Care should be taken that oil be not applied in sufficient quantity to soak through the covering to the material inside, as such would deaden the elasticity of the pad. The screws and springs should often be cleaned and oiled, in fact every precaution taken to preserve the instrument in as fine state as possible, and thus insure its wearing well and affording pleasure in playing thereon, by enabling the performer to manipulate it without undue exertion. The joints should be regularly greased with a little deer tallow to make them work easy in the sockets. Should they become swollen and the instrument impossible to take apart (as is sometimes the case in badly fitted joints and where the moisture can lodge), the instrument should be laid aside until thoroughly dry, when in most cases it will be easy to operate the parts.

Sometimes, owing to the presence of some adhesive substance, this is not effective. In such instances the instrument should not be tampered with by inexperienced hands, but sent at once to some reputable maker or repairer.

In spite of the greatest care, wood instruments will crack. Should such occur, "a stitch in time saves nine," to use a homely aphorism. The moment the crack is noticed the instrument should be pegged at the extreme point to which the crack has extended. This prevents its further progress. The split should then be drawn together in a vice (protected on its faces) and pinned, so as to prevent its reopening. It is well to fill the split while open with softened shellac, any of which remaining when the crack is drawn together will harden and prevent any wind escaping. The mouthpiece of a clarionet or saxophone is liable to become swollen or warped by absorption of moisture after long use. This trouble will affect the "lay" and cause difficulty, if not impossibility, in fitting the "reed." To correct this evil a man of experience is alone competent, a person unaccustomed to such work may, by attempting it, irreparably injure the mouthpiece. However, occasions may arise where the derangement is only temporary, that is, the mouthpiece swollen by moisture may, if laid aside for a few days and allowed to dry, resume its original shape. It should not be tampered with until the latter has been tested, as the uneven part, if filed down when the mouthpiece is moist, will result in a depression when it becomes dry. Oil should be applied to the mouthpiece and permitted to soak in thoroughly before it is again used.

BRASS INSTRUMENTS.

127. The chief trouble with brass instruments is to keep the interior clean and free from corrosive accumulations, as such injure both tone and tune and make them hard to blow. Saliva deposits will collect not only in the tube near the mouthpiece, but in the valves and more remote tubes. There are several methods of cleaning the inside of brass instruments. The valves being held down some tepid water may be passed through, or water and small shot may be used in similar manner, or a small piece of wetted sponge may be blown from the mouthpiece joint through the instrument several times. In all cases the instrument should be thoroughly freed from water that may have been used. To do this, draw the 8d valve slide, and with valves down blow through the instrument vigorously for a few moments. The slides should be occasionally drawn and cleaned, after which, a little tallow rubbed lightly on them will ensure their working freely.

If the valves become sluggish in their action they should be withdrawn, and they and the valve boxes thoroughly cleansed with soap and warm water. If, after this, they still be obstinate, it will be found a good plan to take a little very finely pulverized pumice stone mixed with oil to paste-like consistency and apply same to the valves, then to work them up and down in their boxes for a few moments. This substance should subsequently be thoroughly removed from the parts affected with warm water and soap. It should be remembered that tallow or oil, if allowed to remain on the valves, will impede their free action. If, as is sometimes the case, a slide becomes set, it may be loosened by tapping it with a small wooden mallet at the point where the trouble is suspected to be; should that fail of effect, the part may be held over a quick, hot flame for a few seconds, which causing the outer tube to expand while the inner one remains at its ordinary dimension, will invariably enable the slide to be drawn. Should neither be successful, the only remaining method is to unsolder the joints and by force remove the inner tube. When this becomes necessary the instrument should be placed in the hands of a maker or repairer.

The exterior of a brass or silver plated instrument is easily kept clean if attended to regularly. The great *desiderata* of any composition adapted for cleaning brass instruments is, that it shall have the necessary qualities for removing any corrosions, and at same time be free from gritty ingredients. The best of these, and a highly desirable and useful article, is the "Peerless" Metal Polish, which may be had from any dealer. Among other things used for cleaning brass, may be mentioned the juice of a lemon. It may be applied with a piece of woolen cloth, or the lemon itself (cut) may be rubbed on the instrument. Afterwards, the parts should be cleaned off with a piece of oiled rag and then rubbed over with a clean rag until none of the oil remains. (The contact of lemon with brass generates a deadly poison. Care should, therefore, be taken in handling it, and what remains of the lemon or juice should be destroyed).

A silver plated instrument that has become tarnished may be cleaned with warm soap and water, or a solution of ammonia or alcohol, applied with soft brush or cloth. Chalk should never be used, as it tends to wear the plating. A good article for cleaning silver instruments is silver soap. Another thing that may not be out of place to mention here, is, the fact that the perspiration of the hand possesses properties highly injurious to plating. It would be a good plan to wear a glove on the hand that grasps the instrument, or, after such times as the hand has perspired freely, to wipe off the parts with a wet cloth. The former is perhaps the better plan, as it prevents contact, and an ounce of prevention, they say, is worth a pound of cure.

After playing upon wind instruments, and before laying them aside, every drop of water should be removed.

DRUMS.

128. Drums used in bands are of two kinds, viz.: bass drums and snare, or side drums. The principle of construction is in each the same. A circular shell of wood or thin metal on which are braced to a suitable degree of tension, two vellum heads, the best being that made from calfskin. Combined they form what may technically be termed a resonance box, the air in which is set in vibration by concussion—a blow from the stick, or sticks. To impart a higher degree of brilliancy to the snare drum, from eight to nine or even more sheep-gut strings are strung across the lower, or "snare head," the upper being termed the beating, or "batter head." The latter should be the thicker of the two. The means for bracing the heads to a proper degree of tension, by means of counter hoops and cords acted on by leather tugs or braces, or the more modern appliances of rods and screws are familiar to everyone. It will easily be understood that the tone of drums depends much on keeping the heads in good condition, properly mounted on the "flesh hoops" and shell and at an even tension.

To mount the heads on the flesh hoops, they should be rendered flexible by soaking in water, then laid out on some level surface—a table or something of the kind—afterwards placing the flesh hoops on them in such position that the margin of vellum will be equal all around. Next, turn the vellum over the hoop at one point, tucking it snugly under the same, using some smooth, thin but blunt instrument for so doing, then crossing to the opposite side repeat the process, and similarly until the whole remaining margin of the head is "lapped" around the hoop, care being taken that the stretching is even and no wrinkles appear after the operation is completed. Place the heads on the shell and brace moderately tight, by means of counter hoops, etc.; bracing gradually and always from opposite sides. When the heads are dry and the drums are needed for use, the bracing process, to obtain the required tension, should invariably be performed in the same manner; as uneven bracing will warp the flesh

hoops and throw the drums generally out of order. After a drum has been used and before putting away, the braces should be slackened. This relaxation of tension tends to preserve the heads. The snare head of a side drum, should it burst, may be darned or patched without greatly impairing the tone of the drum, but the batter head must at all times preserve its elasticity and present an unbroken medium for the play of the vibrations. This head should, therefore, be selected with care and for its even density.

Should the wooden shell of a drum crack, it may be remedied by boring a small hole at the extremes of same, drawing the edges together, after inserting a little glue, and then firmly gluing a piece of canvass on the inner side of the shell. The holes bored should be plugged.

ON INSTRUMENTATION OF BANDS.

129. There is a noticeable and growing tendency to change entirely, or modify, the instrumentation of bands. Formerly it was the exception to find bands possessed of reed instruments; now a band exclusively brass is becoming so rare as to be singular. Bandsman are rapidly becoming educated in the matter of "tone color," and look for more variety than hitherto. The monotonous uniformity of tone of the purely brass band is becoming as distasteful as that of the reed organ, and bandsmen are on the lookout to introduce such instruments into their organizations as will impart variety thereto. They have outgrown the schoolboy stage, where quality is estimated by the amount of noise; and, with more cultivated tastes, seek for delicacy of tonal shading, contrasts of tone tints, and with a strength of *ensemble* which, uniting all requisite attributes, shall present a homologous tone, where beauty and grace are combined with force and character.

The transition from reed to brass bands is yet in embryo. We may therefore naturally expect to find some mistakes made as to what proportion of reed to brass is required to establish and preserve a correct balance. Rules may be laid down and may apply well in some cases, while in others the circumstances are such that they avail but little. Yet, where the abilities of all performers in a band are about equal, it may be accepted as a general rule that a properly constituted reed, or military band, should consist of about equal proportions of brass and reed. I say about; but the inclination should be to make the reed section somewhat stronger, numerically, than the brass. The reason is too obvious to need comment.

Broadly speaking, there are three varieties of tone in the band, viz.: REED, BRASS and PERCUSSION; but more minutely stating it, the possible contrasts, by judicious combinations of the different members of the distinct groups, one with the other, furnish so many apparently original qualities of tone as to be almost inexhaustible. In this respect, one is somewhat analogous with the seven primary colors, which, by blending one with the other, are made to produce an interminable quality of shades, some so remarkable as to appear almost like new colors. The brass section of itself inclines to harshness. It has strength, but little variety; force, but very limited scope. In the wide range of the tonal system, it resembles a man chained to a stake in the midst of a garden, where beautiful flowers and delicious fruits surround him on every hand. He has seized those within his reach, but sighs in vain for those beyond. So, similarly, the brass band is confined in scope; it is chained to the stake of, what may be termed, elementary music, while the vast fields of music teeming around and beyond with choice things, lies out of its reach. Not so, however, the well-balanced military band, where everything is within its possibility, from the simplest medley to the highest symphonic form. Bandsman, in adding the reed element to their organizations, are, therefore, extending their capabili-

ties, amplifying their resources and increasing the possibilities of extracting pleasure from the practice of music.

And now, a suggestion, culled from experience, as to what combination of wind instruments forms an effective instrumentation for all purposes, street and concert.

The effort should be to introduce as many different shades of tone as possible, under the proviso, however, that all such (rhythmical instruments excepted) shall be of distinctly musical quality.

In pursuance of this, an organization is built up where strength, united with variety, presents in the consummation a powerful body of tone, yet susceptible to modifications of extreme beauty in detail. Such, being characterized by symmetry, and great homogeneity, is exquisite, possible, and worthy of attainment.

The following specimen instrumentation will be found to possess many, if not all, of the above requisites, viz.:

SPECIMEN INSTRUMENTATION OF BRASS BANDS.

Instruments.	Number of Instruments.												Remarks.
	6	8	10	12	14	16	18	20	22	24	26	28	
Eb Cornet.....	1	1	1	1	2	2	2	2	2	2	2	2	
Bb Cornet.....	2	3	4	4	4	5	6	6	7	8	9	10	
Flugel Horn.....						1	1	2	2	2	2	2	
Alto.....	1	2	3	3	3	3	3	4	4	4	4	4	
Baritone.....	1	1	1	1	1	1	1	1	1	1	1	1	
Tenor Trombone.....			1	2	2	2	2	2	2	2	2	2	
Bass Trombone.....							1	1	1	1	1	1	
Eb Bass.....	1	1	1	1	1	1	1	1	1	2	2	2	
Eb Tuba.....			1	1	1	2	2	2	2	2	2	3	

SPECIMEN INSTRUMENTATION OF REED AND BRASS BANDS

Instruments.	Number of Instruments.							Remarks.
	12	14	16	18	20	22	25	
Piccolo and Flute.....	1	1	1	1	1	1	1	
Eb Clarionet.....	1	1	1	1	1	1	1	
Bb Clarionet.....	2	3	3	4	4	5	7	
Oboe.....			1	1	1	1	1	
Bass Clarionet or Bassoon.....			1	1	1	1	2	
Eb Cornet.....		1	1	1	1	1	1	
Bb Cornet.....	2	2	2	2	3	3	3	
Alto or French Horn.....	2	2	2	3	3	3	3	
Tenor Trombone.....	1	1	1	1	2	2	2	
Baritone.....	1	1	1	1	1	1	1	
Bb Bass.....	1	1	1	1	1	1	1	
Eb Tuba.....	1	1	1	1	1	2	2	

The usual percussion instruments may be added to above with good effect.

ON BALANCE OF TONE.

180. Balance of tone in band or orchestra is a matter that should claim the attention not only of leaders, but also of members of such organizations. By the above term is meant that equality of tone which is the result of each member being in full sympathy with the other performers, seeking to produce an even and regular tone on his own instrument, which shall not overshadow that of others, or in a way mar that homologous effect which should be the great aim of the collective performance of a band or orchestra. Yet, how frequently we hear some one man—or perhaps more—ruining the ensemble by his very pronounced performance, and—it cannot be characterized otherwise

The Brass section is rather heavier than should be adopted for concert work, but might be strengthened to advantage for street business. This is a compromise instrumentation, but will be found effective.

A band of 25 should add an Eb alto clarionet; 27, bass trombone; 30, one other oboe and 2 Bb clarinets.

A quartet of saxophones may be added after 18 with good effect.

than—egotistical individualism. Amateur organizations and players of subordinate instruments are not alone guilty of this. I have heard professional bands and players of leading instruments indulging in the same faulty style of playing—especially is it noticeable among cornet and trombone players.

If performers will remember at all times that pure harmony can only be the result of chords of well balanced constituent tones, they will readily perceive that to exaggerate one or the other will be to destroy the proportions, and this does not apply to an isolated case alone, but throughout an entire composition.

If any part needs to be more prominent than the other, it is, of course, the leading part or melody; but even there the varied rhythm and thematic figures will serve to bring that especial part into notice without undue exertion. Therefore, in pieces of very full instrumentation equality should be maintained between the parts, and not, as is too frequently heard, a kind of pitched battle waged between them as to who shall make the most noise. When soldiers on parade are marching and wish to preserve a correct alignment, they find it necessary to feel each other by contact of shoulder to shoulder and still to be on the alert. Instrumentalists should, when playing in concert, deem it their duty to perform parts allotted them by sympathy one with the other, and still be watchful lest some difficulty of technique in an unexpected place shall cause them to obtrude an unwarrantable volume of tone and thus destroy the smoothness of the piece. Accompanying parts should at all times be subordinate to *solo*, and if that be soft they should be softer; in other words, they should bear the relation of about *piano* to *pianissimo*, or one degree of tonal force less, and more necessarily so where the solo instrument is of weaker tone than those accompanying, as is frequently the case in band arrangements where a clarinet has the solo. In orchestras the brass play almost invariably too loudly, a fact more noticeable in small than in large ones. Players on brass instruments never seem to realize that the quantity or volume of tone suitable for a very large orchestra is altogether too much for one of from five members up to, say, twenty. Thus it comes about that the effects in many pieces are entirely destroyed by the too loud accompaniment of the brass, and where we should hear a well executed figure from the violins, flute or clarinet, we hear a solo *baah!* from the cornets or trombones, with an indefinite accompaniment from the other instruments. A little thought on the part of players generally would remedy this widely distributed fault, as grotesque in effect—if it were not painful to the auditory nerves—as would be the work of the painter who should, while striving by an appended name to impress the observer with the importance due what should be his chief figure, has so amplified some point of detail as to really exalt it to the position which attracts the most attention.

SIMILARITY OF FINGERING BETWEEN FLUTES AND REED INSTRUMENTS.

181. Probably one of the greatest obstacles which has hitherto existed in the way of the more general introduction of reed instruments, flutes and piccolos, in American bands, is the fallacy that their fingering presents very great difficulties to be overcome. Many band teachers to save themselves trouble have for years preached and upheld this erroneous opinion. That it is erroneous, the familiar example of the ordinary one-keyed flute, or vulgar whistle, on which everyone can play a tune, is sufficient to prove. Yet, in truth, no one of the reed instruments, such as saxophone, sarrusophone, bassoon, or oboe, or the various genus of flute presents so great difficulty to play well as the hackneyed instruments before referred to. (The clarinet has been purposely omitted as it must come in

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for special consideration later on.) The keys which have so formidable an appearance, and to the uninitiated seem to involve endless complications, are really so many aids, as those can appreciate who have ever been compelled to make shift with a keyless instrument. Any man who has mastered the technic of the flute has gained a key to the fingering of all wood and reed instruments; many of them are almost identical in the fingering, reading from the same notes; take, for instance, the oboe, saxophone, sarrusophone and flutes, where at least two octaves are fingered almost precisely the same; while among the remaining upper notes the differences are so slight as to cause but little trouble to master. The bassoon is also very similar in fingering with the above from the moment the front holes begin to be used, that is, from F, below the bass staff; so that allowing for the different positions of the notes on the two staves (treble and base), the mastery of one, as before inferred, furnishes a key to the others. Of course, there are notes from F down to B flat that are peculiar to the bassoon, the counterpart in fingering of which can be found on no other instrument. These must be specially learned, but when it is known that the keys for the production of these notes are controlled with the thumb of the left hand, with one exception, and that for the thumb of the right hand, it will be seen the difficulty is not by any means insuperable. Technically, the reason for this similarity of fingering lies in the fact that the harmonics, or overtones, on all the foregoing instruments, follow each other in the ratio of 1, 2, 3, 4, etc., the first overtone being in the octave; whereas, on the clarinet, the overtones follow in the ratio of 1, 3, 5, 7, and the first overtone is a twelfth from the lowest sound. This fact understood explains the difference between the saxophone and clarinet, and furnishes a key by which to overcome whatever difficulty may appear to lie in that difference. In other words, the fingering of the lower octave on flute, saxophone, oboe, etc., may be considered identical with that of the octave higher; but on the clarinet the first nine notes from small e to once-lined f are followed by three other notes before the same fingering (thumb key on upper joint excepted) is resumed at the twelfth—that is, at once-lined b, or B on third line treble clef, and so on up to thrice-lined c. Now, this upper octave on the clarinet is identical in fingering with the lower sounds of oboe, saxophone, etc. Those not acquainted with any of the above instruments may not see the full force of the above; but, no doubt, those who do possess some knowledge of them will at once recognize the fact that to become conversant therewith (at least sufficient for teaching the fingering) is not a matter of such great difficulty as is generally supposed, and certainly not beyond the speedy acquirement of any man who would be considered a progressive band teacher. The remaining essentials for mastery of the foregoing are the same as required for all wind instruments, viz.: good ear, flexible lip and perseverance.

ON FINGERING OF BRASS INSTRUMENTS.

182. One and the same principle applies to all brass instruments with valves, and when that is clearly understood, there is no difficulty in formulating a table of fingering for such in any key.

Given, a tube sounding C as its fundamental tone, that tube will be found to give also several other tones in a rising series, technically termed harmonics. The tones

may be expressed in figures, as 1, 2, 3, 4, 5, 6, 7 and 8. Number 1 represents the "pedal;" two, the sound common to ordinary requirements; three, a 5th above the latter; four, an octave; and the others in regular dominant chord order. Thus, a cornet, for instance, the nominal "open" tone of which is C, will give fundamental C (sounding in second space bass clef), then $\underline{\underline{c}}$, $\underline{\underline{g}}$, $\underline{\underline{c}}$, $\underline{\underline{e}}$, $\underline{\underline{b}}$ flat and $\underline{\underline{e}}$.

Now, as the pitch of a wind instrument depends on the length of the tubing, it follows that any additional tubing will alter the pitch and make it lower. The purpose of the valves on a brass instrument is to place the power of increasing the length of the primary tube, within certain limits, at the will of the performer. There are commonly three of these valves, acting on three additional lengths, in a primary sense. These valves lower the pitch as follows: 2d valve, one semi-tone; 1st valve, one whole tone; 3d valve, one tone and a half.

By combination of one valve with the other, really adding the two lengths together, we get a secondary series, as follows:

2d and 3d valves, two tones.

1st and 3d valves, two and a half tones.

1st, 2d and 3d valves, three tones.

and also the duplicate of the 3d valve, in the 1st and 2d. Thus, there are four lengths by primary tubes; and again four by combination of one or more with the others. These primary lengths, as well as those effected by combination, have each the power of generating a series of sounds similar in ratio with the above. Therefore, reverting to the example of the open tube of a cornet, it will be perceived that the valves may be used to produce the following series of sound: (See chart showing fingering of three valve brass instruments.)

TUBES.	ORDER OF OCCURRENCE OF SOUNDS.								The sounds in column 7 are termed "Harmonics" and are too flat to be of practical value.
	1	2	3	4	5	6	7	8	
Open Tube.	C	$\underline{\underline{c}}$	$\underline{\underline{g}}$	$\underline{\underline{c}}$	$\underline{\underline{e}}$	$\underline{\underline{g}}$	$\underline{\underline{b}}$ flat	$\underline{\underline{c}}$	
2d Valve Tube.	B	$\underline{\underline{b}}$	$\underline{\underline{f}}$ sharp	$\underline{\underline{b}}$	$\underline{\underline{d}}$ sharp	$\underline{\underline{f}}$ sharp	$\underline{\underline{a}}$	$\underline{\underline{c}}$	
1st Valve Tube.	B flat	$\underline{\underline{b}}$ flat	$\underline{\underline{f}}$	$\underline{\underline{b}}$ flat	$\underline{\underline{c}}$ sharp	$\underline{\underline{e}}$	$\underline{\underline{a}}$ flat	$\underline{\underline{c}}$ flat	
3d Valve Tube.	A	$\underline{\underline{a}}$	$\underline{\underline{e}}$	$\underline{\underline{a}}$	$\underline{\underline{c}}$ sharp	$\underline{\underline{e}}$	$\underline{\underline{a}}$ flat	$\underline{\underline{c}}$ flat	
2d and 3d Valve Tubes.	A flat	$\underline{\underline{a}}$ flat	$\underline{\underline{e}}$ flat	$\underline{\underline{a}}$ flat	$\underline{\underline{c}}$	$\underline{\underline{e}}$ flat	$\underline{\underline{a}}$ flat	$\underline{\underline{c}}$ flat	
1st and 3d Valve Tubes.	G	$\underline{\underline{g}}$	$\underline{\underline{d}}$	$\underline{\underline{g}}$	$\underline{\underline{b}}$	$\underline{\underline{d}}$	$\underline{\underline{f}}$ flat	$\underline{\underline{g}}$ flat	
1st, 2d and 3d Valve Tubes.	G flat	$\underline{\underline{g}}$ flat	$\underline{\underline{d}}$ flat	$\underline{\underline{g}}$ flat	$\underline{\underline{b}}$ flat	$\underline{\underline{d}}$ flat	$\underline{\underline{f}}$ flat	$\underline{\underline{g}}$ flat	
1st and 2d Valve Tubes. (duplicate of 3d valve).	A	$\underline{\underline{a}}$	$\underline{\underline{e}}$	$\underline{\underline{a}}$	$\underline{\underline{c}}$ sharp	$\underline{\underline{e}}$	$\underline{\underline{a}}$	$\underline{\underline{c}}$	

This furnishes a clue to the fingering of any brass instrument, no matter in what key it may stand. The only question to decide at starting is, "What is the nominal open fundamental sound of the instrument?" This established, all else is easy, as the same rule applies everywhere, a fact that is demonstrated in the band itself, where all instruments (though in different keys) playing in the treble clef have been taught the same method of fingering, while those again playing in the bass clef, where the actual sound has been taken into consideration, finger apparently differently. In some bands the bass trombone in G is used. The open tube here gives GG (actual pitch) as the fun-

damental tone, with a rising series of harmonics in similar ratio with those given, G, 1st line bass clef, being its first practical sound on the open tube. Proceeding in the manner above described, the fingering of this instrument may easily be deduced.

The 4th valve, with which some instruments are fitted, is a duplicate of the 1st and 3d, but may be used in combination with any one or more of the other valves, giving rise to what may be termed a tertiary or third series of sounds. (See chart for euphonium.)

With respect to slide trombones the same rule applies. The first sounding length of this instrument is when the slide is in the closed or first position. Whatever fundamental sound may be obtainable in that position is the one from which the instrument is named. Thus the E flat alto gives E flat; Bb tenor, Bb; G bass, G, and so on. On each the slide is susceptible of *seven* positions, giving rise to seven series of sounds, in descending order by semitones, from that in the closed position. From this the various sounds on each of the positions of the several trombones may readily be obtained, and tables of fingering constructed. (See "Positions of Slide Trombones.")

THE TEACHER.

133. The teacher of band, or orchestra, must necessarily be equipped with a good musical education. He must be fertile in resource, apt in presenting the same idea in different manners, painstaking, patient, persevering and zealous. If he be this, his methods will be pleasurable to those whom he teaches, and assure success. But not all who have entered the profession as teachers are blessed with a combination of the above estimable and desirable qualities. Some have the necessary education, but not the patience; others the zeal, but not sufficient knowledge; and again, others who, having zeal and education, lack in the power of persistent effort. Taken all round, I believe the man of fair technical knowledge, with the faculty for teaching, who plods along and slowly, it may be, but surely, with dogged perseverance, surmounts each difficulty, is the better man to engage as a teacher, than the brilliant instrumentalist, who is usually too impatient and nervous to stoop to what may be considered the drudgery of teaching. It is the fashion with some bands to engage a leader for his abilities as a soloist. This is all right, if the man selected be known also as a good teacher; but, in the majority of cases, he is not. A band in the hands of such a man, usually bears the relation of the average "supe" to the "star," and there it continues. The brilliancy of the leader, instead of inciting a spirit of emulation, in many cases breeds an inertness that is positively dangerous to the existence of the band. The leader absorbs all the solos, plays the difficult parts for alto, tenor or bass, on his own instrument, leaving the members of the band to supply only the commonest form of accompaniment. I remember hearing a band, some years ago, with such a teacher, attempting to play Rossini's Overture, "The Italians in Algiers." The teacher (?), or leader, played E flat clarinet, and, from the opening to the final chord, never for a moment left off playing. Oboe solo, cornet solo, bass solo, there were none. The whole effort of Rossini's genius was travestied, and became a solo for the E flat clarinet. The performance was ruinous and ridiculous, but a fact bearing testimony to the absurdity of placing the fate of the band in the hands of a man of this type. This course, giving rise to the feeling that "it does not matter; the leader will play it," undermines that feeling of self-reliance which exists where the members of a band properly trained are made to place full dependence on themselves. If bands must have ready-made soloists, it is better to engage them as such; but never should they dispense with the services of the practical teacher. He may not

be a virtuoso on this instrument or that; but if he can teach, and develop to the fullest the capacity of each, his pupils will be interested and advance in musical knowledge. Such a teacher is worth more to the organization than the soloist who, however hard he may work helping out, still leaves the band at the close of his engagement no further advanced than when he assumed charge. The good teacher will instruct systematically in all that is necessary to the purpose in hand and endeavor by all possible means to cultivate the musical ability of each bandsman to the highest state of efficiency. Having done this he may look on the result of his labors with complacency and take pleasure in watching the growing proficiency of his band, individually and collectively. On the other hand, bandsmen under such a teacher will feel with pride that they are on the right road, and, as in performance they are thrown upon their own resources, will grow stronger and more capable from day to day. Thus encouraged by good instruction and the pleasure of overcoming difficulties they will at length realize for themselves the advantages arising from the engagement of a practical and painstaking teacher, in preference to the man whose sole ability is to play his instrument.

THE LEADER.

184. The *leader* in an orchestra is always the leading or solo violinist, while in a military band the solo clarinetist or cornetist is usually the leader. He should be a man of superior ability as a performer upon his instrument, having a clear and decided tone, playing with a vigor and enthusiasm and with such confidence that all around will unhesitatingly yield to his lead. He should be a perfect master in the technique, understanding thoroughly the art of bowing, phrasing, articulation, playing at sight, besides possessing the faculty of rendering what he plays in perfect style and with good expression, dynamical as well as artistic.

As he is the right hand man, so to speak, of the conductor, he should be next to that officer in ability, and competent to assume the directorship on an emergency. It is not necessary that the leader be a thoroughly grounded harmonist, or that he understand the subjects of form, composition and instrumentation, but, of course, such acquirements would be of great value to him. It should be one of his great objects to place himself in sympathy with the conductor—in fact, he should be the transmitter to the orchestra or band, as it were, of the electric current emanating from his superior.

THE BANDMASTER.

185. The Bandmaster should be a man of the highest ability in his particular branch of the profession. Besides having great tact and discretion, it is expected of him to be conversant with all pertaining to the theoretical side of the art, such as harmony, counterpoint, etc., composition, forms, instrumentation and the art of conducting; in fact, be so well posted that he would be able to answer almost any question, make corrections in, or additions to a score, or be ready and capable of composing and arranging, to suit the needs of any special requirements.

In addition, his knowledge of the various instruments in the organization under his control, should be such that he will be able to teach them to pupils, explain the theories connected with them, and in intricate passages find a method of simplifying them, by his knowledge of exceptional fingerings. The above may be viewed as the mechanical side of a Bandmaster's acquirements, all of which, unless coupled with an artistic temperament, will be comparatively unavailing in making a man a complete success.

Much may be gained by cultivation, but not all. There is a height above which cultivation cannot rise, and beyond that dividing line lie those attributes which make

the artist, the genius. The old saying, "poeta nascitur, non fit," is here in every way applicable, and, unless the qualities be born in him, no amount of cultivation can supply them.

The Bandmaster should have the faculty of placing himself in sympathy with the composer, and with ready perception, see behind the notes, the author's meaning, imparting the same to the members of his band, more by the impulse of his own feelings than by explanation. His style, which should be refined, ought to pervade everywhere, and the evidence of his enthusiasm be apparent on every hand. Without these qualities a Bandmaster cannot expect to command the respect of his men. Knowledge is power. It is, therefore, incumbent on him to possess knowledge, as it is by that alone he may hope to hold dominion.

His manners ought to be gentlemanly and courteous at all times, the poorest performer in his band being treated with as great consideration as the soloist. It takes many bricks to build a house, some occupy less important places than others, but all are necessary to the solidity of the structure. Then, again, the Bandmaster coming constantly in contact with the public, has to take their opinions, likes and dislikes, into his consideration, and while endeavoring to his utmost to advance the cause of the higher class of music, should bend with wisdom to their tastes.

CHARACTER OF INSTRUMENTS.

THE PICCOLO.

186. THE PICCOLO, used in our bands, is said to stand in the key of E_b, whereas it really is pitched in D_b. Its lowest nominal sound, D, giving an actual E_b, concert pitch, occasioned the error in naming. From this it is plain that between the standard C, and the pitch of the so-called E_b piccolo, there is a difference of only one semitone; Hence, the instrument must really be voiced in D. This naming the piccolo has occasioned much misconception.

The piccolo has a shrill, penetrative tone, moderately flexible, and always of a bright and joyous nature. It is better adapted for the brilliancy of the *Scherzo* than the slower measure of the *Andante*, yet withal, for reinforcing the leading instruments in movements of a broad character its voice is of great service. The compass of the piccolo is about two and one-half octaves, or, as written, from $\frac{4}{4}$ to $\frac{5}{4}$. It must be observed, the sound is an octave higher than the written notes.

The piccolo is well adapted to either *legato*, *staccato* or reiterated *staccato* passages in connected following, or broken *arpeggio*, and is more felicitous in the capability to skip from one interval to another than any other band instrument. In the hands of a good performer it may be made extremely effective; but in indifferent hands is treacherous and revengeful, displaying a tendency to fly off at a tangent from the true pitch, that is particularly distressing to the sensitive ears and harrowing to the soul of a band leader. The piccolo requires considerable "humoring," and should therefore be placed only where it will be sure of good treatment.

THE CLARIONET.

187. THE CLARIONET bears the same relation to the reed band that the violin does to the orchestra. It has extensive compass, flexibility and variety of tone, and lends itself very readily to brilliancy of execution. The compass extends from e to $\frac{5}{4}$, or even $\frac{6}{4}$, in written notation, or in other words nearly four octaves, and is divided into four registers, viz.: the *châlumeau*, from e to $\frac{1}{2}$; the *intermediate*, or *throat*, from $\frac{1}{2}$ to $\frac{3}{4}$; the *clarion*, from $\frac{3}{4}$ to $\frac{5}{4}$, and the *altissimo*, or *high*, from $\frac{5}{4}$ sharp upwards. It is well adapted

to the *legato*, and moderately only to *staccato* style of execution. Scale passages, chords and intervals are all available. The low sounds of the *chalumeau* in *arpeggio*, or otherwise, may be used with excellent effect for accompaniment. The *throat* register is the weakest part of the tone of a clarionet, and, unless care be exercised, will be found generally too sharp in pitch. The *clarion* register is the clearest and most beautiful part of the instrument and very suitable for movements of either a sympathetic or moderately brilliant nature. The *high* register is brilliant, and forcible, and in its upper part must be used with great caution, otherwise deviation from correct pitch may be expected.

The clarionets in Eb and Bb are those most generally used in bands; but no so-called reed band should be without those supplementary members of the family, i. e., alto and bass clarionets. It is quite as essential that the quartet of clarionets be complete in the band, as it is considered desirable that the quartet of strings shall form the basis of an orchestra.

REMARKS.—Other reed, etc., instruments, such as oboe, bassoon, saxophone, etc., used in large bands and orchestras, are here omitted mention as not used in ordinary bands.

THE CORNET.

188. **THE CORNET** is the most important instrument in the brass band. It has a playing compass of about two and one-fourth octaves, or from f sharp to c, the lower part of which is apt to be coarse, the medium, from c to g good, and the upper from g to c, more or less strident and difficult to obtain. Though great strides have been made in the direction of securing perfect intonation throughout the compass of the cornet, and incidentally, all other valve instruments, it yet remains true that none made up to the present time are absolutely correct in this respect. There are certain physical difficulties impossible to overcome, and that must exist until brass instruments are equipped with at least six valves. Apart from the truth that certain sounds on the primary series of tubes, though correct according to the "true scale," are incorrect with the "scale of equal temperament," stands the fact that the sounds produced on the combination series are, and must remain, more or less defective. This is the more noticeable in combination of the longer tubes, as 1 and 8. Makers may modify, but cannot eradicate that which exists in accordance with the laws of nature. If they remove the evil from one point it appears with more emphasis in some other.* It is, therefore, clear that the skill of the mechanic must be supplemented by the ability of the musician, and it remains with the latter to overcome the imperfections natural to his instrument, by careful study and what is known as "humoring."

The Eb cornet has a brilliant, but less sympathetic tone than that in Bb, and is adapted to playing parts beyond the range of the latter. On account of the smallness of its bore and length of tubing, it is a somewhat distressing instrument to play continuously; therefore, parts written for it are usually largely interspersed with rests.

The Bb cornet is the natural leading and solo instrument of the brass band. Its tone, in the medium register, is round, sympathetic and brilliant, and well calculated for effective performance. Though Bb cornets are used as 1st, 2d and 8d, it would be advisable to use them only for 1st and 2d, and, instead of a third cornet, use the flugel horn, the mezzo-soprano quality of tone of same being much better adapted for the purpose of accompaniment than the "reedy" low tones of the 8d cornet.

* See THE METRONOME for December, 1883, in which this subject is treated of under heading of "A New Fangled Idea."

Scale passages and groups of notes may easily be played *legato* on the cornet, but *legato* chords and intervals are more difficult, though not insurmountably so. The chief forte of the cornet is the *staccato*, in single, double triple, or what is known as flat tongueing. The methods of the first three named are familiar to all, the latter being more uncommon is less so. It may, therefore, not be out of place to say that it is effected by depressing the point of the tongue and causing the air, on its way to the instrument, to vibrate by a rapid pulsation of the back part of the tongue.

The valves on all brass instruments should be forced down quite straight, and by the first joint (not the second) of the fingers.

THE ALTO.

139. THE ALTO supplies the harmony in the band, and occupies a position somewhat analogous to the French-horn in orchestra. In tone it should bear the same relation to the Bb cornet as does the contralto voice to the soprano. It should have sweetness and volume, sympathy and flexibility of tone. The effort to lift it out of its legitimate sphere should be discouraged, as it is not adapted to the brilliant work of the cornet. In other respects much that has been said of the cornet applies here. The alto is usually written for in four parts, as solo, 1st, 2d, and 3d. The object being to sustain the current of harmony "pure and undefiled," the greatest attention should be paid to secure accurate intonation and homogeneity of tone.

Altos are made in F and Eb, with slides to place them in other keys down to C. In consequence, arrangers of band music may avail themselves in their works of the greater purity that the open, or normal sounds afford. All bands should be supplied with these slides.

TENOR TROMBONE.

140. THE TENOR TROMBONE. — This instrument is popularly known as the "Tenor," and much misapprehension appears to exist as to the correct character of its tone. It is the tenor of the trumpet family and derives its name from *tromba*, the Italian word for trumpet. It should, therefore, have a clear, ringing, sonorous, brilliant tone, from which all harshness is eliminated, and not that hybrid quality which is neither baritone nor trombone.

The trumpet family consists of a complete quartet as follows: Soprano trumpet (in almost any key) Eb alto trombone, Bb tenor trombone, and G, F, or Eb bass trombone. It is to be regretted that this family is not used complete in our bands, since it imparts a richness and variety of tonal color, now deficient.

Trombones are either SLIDE or VALVE, the former is the more perfect, but at the same time the more difficult to play well. The valve trombone can execute with ease many passages in *legato* that are extremely difficult or impossible upon the "slide," but its tone is not so free and is sacrificed more or less to the facilities its valves offer. However, the trombone is not adapted to rapid execution, and though the *staccato* is within its legitimate sphere, it is certainly no more fitted for *triple tongue* effects than is a rhinoceros to dance a polka. Both appear sadly out of place.

THE BARITONE.

141. THE BARITONE (or euphonion). — This instrument is the baritone voice of the band and must possess a rich, full sympathetic tone. It is a noble instrument and in possession of a good performer may be made wonderfully effective. Though at many times it is used to double the bass parts or supply a lighter one than the ordinary bass affords, it is particularly happy as a solo instrument in movements of a broad, or even

tender character. It has equal range of possibilities with the baritone voice and should never exceed it. The staccato and brilliant execution of the cornet are unsuited to the baritone, as much so are the light, graceful and sparkling performances of the vocal soprano. There is a world of beautiful music for this instrument that will make the fame of any man who will master it, without stepping aside to traverse forbidden ground.

THE BASS.

142. **THE BASS.**—Bass instruments are of two kinds, viz., the Eb Bass, or tuba, and the BBb Bass. The former possesses the lighter quality of tone and is the better adapted to what may be considered the ordinary purposes of the band. It supplies a good bass of a light quality and is more agile than its neighbor, but cannot fairly be considered the foundation of the harmony of a band. The BBb Bass, with its ponderous, rolling tone, is necessary in all bands. It imparts a sense of solidity and finish that no other bass instruments can give and for this reason, where only two basses are used, one should be the tuba, the other the BBb bass.

REMARKS.—In England, what is here known as the baritone, is there termed the euphonium. The baritone of that country is an alto horn in Bb and a very useful instrument for solos of medium lightness.

No account has been taken of French Horns, as, though beautiful instruments and desirable in professional bands, they are dangerous in amateur organizations.

RHYTHMICAL INSTRUMENTS.

143. **DRUMS**—Drums are technically known as instruments of percussion and are of three kinds, *snares*, or side drums, bass drums and kettle drums, or tympanies. The two former are used in bands.

The size of drums, and in side drums the number of snares, has much to do with the quality of tone. A 16-inch side drum with 6 to 10 snares, or from 32 to 36-inch bass drum are the most desirable. Where two side drums are used, it would be advisable to have one of the ordinary shallow pattern and the other of deeper build, thus forming a soprano and tenor. Flams, paradiddles and rolls are the characteristics of the snare drums, while the simple reinforcement of the primary accents, with an occasional roll, is the office of the bass drum. The stroke on the bass drum should be oblique, or slanting, and every effort taken to cover the sound of the blow.

CYMBALS AND TRIANGLES.—These instruments should be used sparingly and only for occasional effects, as their constant employment becomes tedious and positively objectionable. The genuine Turkish cymbals of from 12 to 15 inches diameter are the most desirable. They should not be beaten squarely together, but with sliding up and down stroke. Steel triangles, with 8 to 10 inch sides and pitched about Bb, are the best for band purposes.

DRUMMER'S TRAPS.—Under the heading of "drummer's traps" are arrayed all those instruments used for occasional effects, as bells, xylophone, bird whistle, cuckoo, pop gun, whip and numerous other and similarly musical, or unmusical sources of sound. These instruments, like condiments on the table, are very useful to give piquancy and zest to an entertainment, but pall rapidly on the taste if used too freely.

BEATING TIME.

144. The methods of beating time usually adopted are as follows :—

DUPLE TIME, (simple or compound).

Two beats in a measure, as in $\frac{2}{4}, \frac{2}{2}, \frac{6}{4}$ & $\frac{6}{8}$ quick, are made by two movements of the bâton, 1, down; 2, up.



QUADRUPLE TIME (simple or compound).

Four beats, as in $\frac{4}{4}, \frac{4}{2}, \frac{8}{4}$ ordinary, are made by four movements of the bâton, 1, down; 2, left; 3, right; 4, up. In very slow movements the beating is eight to the measure. Twelve-eight belongs to the compound quadruple order of time and when taken slow is marked one beat for each eighth note.



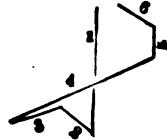
TRIPLE TIME, (simple or compound).

Three beats, as in $\frac{3}{4}, \frac{3}{2}, \frac{9}{4}$ & $\frac{9}{8}$ are made by three movements of the bâton, 1, down; 2, right; 3, up. The latter, in slow tempo, is beaten nine in the measure, 1, 2, 3, to the left; 4, 5, 6, to the right, and 7, 8, 9, up. In rapid tempo, three-four and three-eight is beaten one to the measure.



COMPOUND DUPLE TIME.

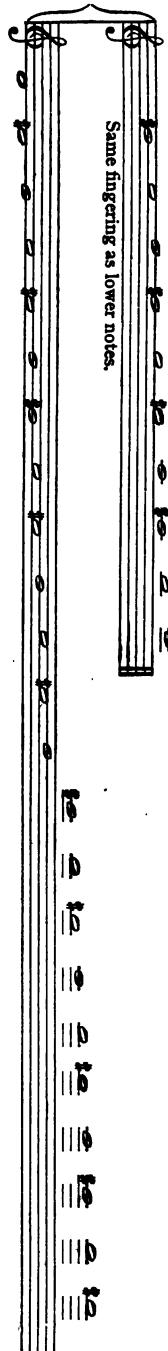
In slow movements of compound duple time, with six beats to the measure, there are six movements of the bâton, thus :—



The beats should be marked with precision, rather leading than dragging the time, and imparting to the movements of the bâton as much grace as compatible with the above requirements.

FINGERING OF THE SIX KEYED PICCOLO.

NOTE.—This mark ● means closed; ○, open; X, key is to be used.



Same fingering as lower notes.

The above is the more ordinary method of fingerings the various notes, but some of the lower notes and all of the upper from B \flat *in alt.* may be fingered in two, three, or four different ways. Otto Langley's "Piccolo Tutor" contains a very complete table of fingering.

The keys on the left hand), G \sharp , B \flat , a

of left hand), $G\sharp$, $B\flat$, and C , six in all.

CHART FOR E♭ BASS OR TUBA.

THREE VALVES.

NOTES TAKEN WITH COMBINATION OF FOURTH VALVE.

CHART SHOWING FINGERING OF THREE VALVE BRASS INSTRUMENTS

IN B \flat OR E \flat , READING IN BASS, OR TREBLE CLEF.

B \flat Instr. in	E \flat Instr. in	C or B \sharp	B \flat and E \flat Instruments. in clef.
B \flat or A \sharp	0, or 2 3.	0, or 1 3.	B \flat and E \flat Instruments. in clef. 0, or 2 3.
B \flat	0.	1 3.	0.
A or B \flat	2, or 1 3.	2 3, or 2, or 1 2 3.	B \flat or C \flat
B \flat	2.	1 2 3.	2, or 1 3.
A \flat or G \sharp	0, or 1, or 1 2 3.	1, or 1 3.	B \flat or A \sharp 0, or 1, or 1 2 3.
B \flat	1.	1.	1.
G or A \flat	2, or 1 2, or 3.	0, or 1 2, or 1 2 3, or 3.	B \flat or B \flat 2, or 1 2, or 3.
G	1 2.	1 2, or 3.	1 2.
G or F \sharp	1, or 2 3.	2, or 2 3.	A \flat or G \sharp 1, or 2 3.
B \flat	2 3.	2 3.	2 3.
F or E \sharp	0, or 1 3.	1, or 1 3.	G or A \flat 0, or 1 3.
B \flat	1 3.	1 3.	1 3.
E or F \flat	1 2, or 2, or 1 2 3.	1 2, or 3, or 1 2 3.	G or F \sharp 2 3, or 1 2 3.
B \flat	1 2 3.	1 2 3.	1 2 3.
E \flat or D \sharp	1, or 1 3.	0, or 2 3.	F or E \sharp 1, or 1 3.
B \flat	1.	0.	1.
D or E \flat	0, or 1 2, or 1 2 3, or 3.	2, or 1 3.	E or F \flat 0, or 1 2, or 1 2 3, or 3.
B \flat	1 2, or 3.	2.	1 2, or 3.
D \flat or C \sharp	2, or 2 3.	0, or 1, or 1 2 3.	E \flat or D \sharp 2, or 2 3.
B \flat	2 3.	1.	2 3.
C or B \sharp	1, or 1 3.	2, or 1 2, or 3.	D or E \flat 1, or 1 3.
B \flat	1.	1 2, or 3.	1 3.
B or C \flat	1 2, or 3, or 1 2 3.	1, or 2 3.	E \flat or C \sharp 1 2, or 3, or 1 2 3.
B \flat	1 2 3.	2 3.	1 2 3.

POSITIONS OF SLIDE TROMBONE, TENOR B♭.

N.B. When a note changes its staff position, but retains its pitch, such change is said to be ENHARMONIC. The small black notes are the enharmonic changes of the whole notes, and are in sound and position identical therewith.

POSITIONS OF SLIDE TROMBONE, G.

N.B. When a note changes its staff position, but retains its pitch, such change is said to be ENHARMONIC. The small black notes are the enharmonic changes of the whole notes, and are in sound and position identical therewith.

The best compass for the G slide trombone is from low D \flat to D \sharp , 1st ledger line above. Sounds above that are difficult on account of the large calibre of the instrument.

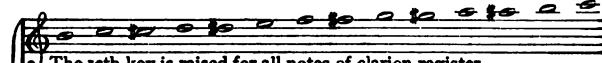
FINGERING OF THE CLARINET.

NOTE. { ● indicates hole stopped with finger.
 ○ indicates hole open.
 ■ indicates the thumb hole on upper joint closed.
 □ indicates the same open.

The figures refer to the keys which are numbered from the lower joint up, according to the holes they cover.

The ring key lower joint is here considered as number 6.

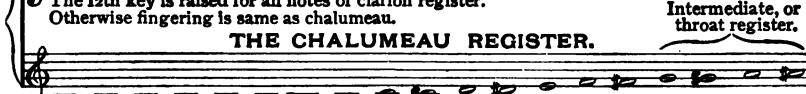
THE CLARIION REGISTER.



The 12th key is raised for all notes of clarion register.
 Otherwise fingering is same as chalumeau.

Intermediate, or
throat register.

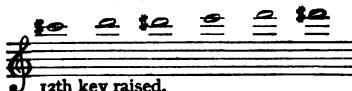
THE CHALUMEAU REGISTER.



Left Hand. Right Hand.

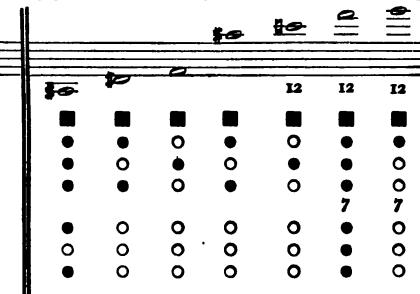
1 & 3	3	2 & 3	4										
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HIGH REGISTER.



12th key raised.

4	4	4	4	4	4	4	4	4	4	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---

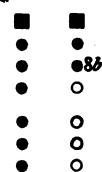


12	12	12	12
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Some clarionets are said to have 15 keys. The extra keys are to facilitate the fingering of certain notes, and are duplicates of 3 & 8. Number 3 is ingeniously attached to the first key, and may be operated by 4th finger of left hand. Number 8b (new) is an independent key on upper joint, lying near and on same side as number 9, and is operated with 1st finger of right hand. The notes affected by them are



They are chiefly useful to facilitate the passage from



and which are impossible on the ordinary 13 key clarinet.

CHART FOR EUPHONION, OR BARITONE.

THREE VALVES.

COMBINATIONS WITH FOURTH VALVE.

N.B. When a note changes its staff position, but retains its pitch, such change is said to be ENHARMONIC. The small black notes are the enharmonic changes of the whole note, and are in sound and fingering identical therewith.

The sounds are so much out of tune as to be useless.

Lately, Messrs. F. Besson and Co., London, Eng., have introduced a euphonion with 5 valves. With this instrument it is possible to obtain *each* note, in the lower register especially, most accurately in tune. The 5th valve simplifies the fingering of many awkward passages, and may be used as a *transposing* valve to throw the instrument in another key. Mr. Carl Fischer, 6, 4th Avenue, New York, who is sole agent for these instruments for the United States, presents each purchaser of a 5 valve euphonion with complete scale and instructions for same.

COMPLETE AND PROGRESSIVE
BAND INSTRUCTOR,
 IN
 CONDENSED SCORE, WITH HINTS TO TEACHERS,
 BY
ARTHUR A. CLAPPE.

PART II.

1 EXERCISE ON THE WHOLE NOTE.

The object of this lesson is to teach (1) the relative value of the whole note; (2) fingering; (3) the art of sustaining sounds with equal power. The teacher has therefore the opportunity to speak on attack, breathing, position of the mouth-piece on the lips, the importance of cultivating tone, and other such points as may occur to him. The exercise should be played at first very slowly, and in strict time; afterward the speed may be increased. Explain the key signature, clef, time mark, bar lines, etc., at the outset. Caution against over-blowing. See ¶ 114, 115, and 116, which should be read to the band.

B♭ instruments.

Key C major.

Key G major.

Key B♭ major.

Baritone, or
Bass instruments. Euphn. & Tromb.
E♭ Tuba.

E

F

B

C

D

E♭

2 EXERCISE ON THE HALF NOTE.

Explain the relative value of the half note. Show that each here equals two beats, and caution against cutting the note off too short.

SCALE.

Fingering marked is for tuba.

3 EXERCISE ON THE QUARTER NOTE; ALSO ON THE COMMON CHORD, OR CHORD OF THE TONIC.

Explain the relative value of quarter note; also that the common chord in each key consists of numbers 1, 3, 5 and 8 extracted from the scale. Be careful that each performer gives value of one beat, no more nor less, to each quarter note. Point out to altos the possibility of playing all notes of this chord with 1st and 3rd valves down, excepting the lower B, which must be taken in the usual manner, i.e.: 2mo. valve.

4 EXERCISE ON WHOLE AND HALF NOTE SILENCES, OR "RESTS."

This exercise may also be used for *tuning*. The parts being taken up one after the other afford an opportunity to point out and correct defective intonation. The importance of playing in time cannot be too strongly impressed on the minds of learners. See ¶ 117 and 118.

A musical score for three voices: 1st & 2nd Altos. The score consists of three staves. The top staff is in G major, the middle staff is in A major, and the bottom staff is in C major. The vocal parts are written in a cursive musical notation. The score includes a key signature of one sharp (F#) for the middle staff and a key signature of one flat (B-flat) for the bottom staff. The vocal parts are labeled "1st & 2nd ALTOS." above the middle staff.

5 "OUR RULER."

Explain MELODY (¶ 81) and Harmony (¶ 67). Insist on correct accent. Point out that the piece consists of two *sentences*, subdivided into eight *sections* of two measures each, and that breath may properly be taken after each *section*. Drill the band to breathe at proper points; by so doing the playing will become clear and intelligible. Explain the "repeat." See ¶ 104. Have the parts played first independently, then together.

6

INTERVALS.

The following exercises on intervals should be practiced *slowly*, and the greatest care taken that, in passing from one sound to the next, the correct distance be judged. Explain two four, $\frac{2}{4}$ time. Count 1, 2.

THIRDS.

(b.) **FOURTHS.**

(c.) FIFTHS.

TUBA. 8ve. loco.

(d.) SIXTHS.

TUBA. 8ve. loco.

(e.) EIGHTHS, OR OCTAVES.

7

AMUSEMENT.

Refer to ¶ 84, and explain the "starting" note. Show the force of it, and the occurrence of stress, or accent, by the following:

The | sweet | toned | bells | are | ring-ing,

And | mer - ry | chil-dren | sing-ing.

The "section" consists of one quarter, a whole and three parts of a measure, excepting the 3rd and 4th sections, where the end of one is dovetailed by the half note into the beginning of the succeeding section. Point this out, and show breathing places.

C is used to express $\frac{4}{4}$ time. Count 1, 2, 3, and play on 4.

49

M. M. $\text{♩} = 100.$

1st section. , 2nd section. ,

3rd section. , 4th section

8 EXERCISE.—NEW KEY.

Explain here the changes of key signature, also the nature of the major scale in particular. Refer to §§ 38 to 49 inclusive.

Key F major. IN UNISON. B \flat .

Key C major.

Key E \flat major.

(b.) In harmony.

(c.) Scale in bass, trombs. etc.

CHORD.

RECAPITULATION.

Exercise on tune, silence, quarter, half and whole notes. Take the parts independently, and let the pupils count silences aloud.

EXERCISE ON THE QUARTER SILENCE.

SLOW AIR.

Explain nature of $\frac{3}{4}$ (three four) time (¶ 32 to 36). Explain meaning of 1ma. and 2ndo. (¶ 106). Explain use of *slur* (¶ 87), and wherein it differs from "tie" (¶ 37). Explain effect of the dot following note (¶ 37). Lastly, observe the "phrasing," pointing out breathing places; * indicates short breathing place; , full breathing point.

Play with smooth tone, and not loudly.



13 EXERCISE ON THE EIGHTH NOTE. (See T 23)

This exercise presents the opportunity to introduce the *staccato* (see T 87), articulation, and correct any tendency to drawl. It will be well to caution the pupils against forming the habit of dwelling upon or accenting the last note in the measure; as such, if allowed to grow unchecked, is difficult to eradicate later. The habit is a common one, especially in accompanying instruments, and always denotes carelessness or bad schooling. It destroys the rhythm by weakening the force of the correct accent. Explain the method of counting as one and two, etc.

The musical score for Exercise 13 consists of three staves of music for Tuba 8ve. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2/4'). The music is composed of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. The first two staves begin with eighth-note pairs, while the third staff begins with a sixteenth-note group. The music is marked with various performance instructions, including 'x' marks above notes and 'Tuba 8ve.' below the staves.

14 EXERCISE ON EIGHTH NOTES AND EIGHTH SILENCES.

The musical score for Exercise 14 consists of four staves of music for Tuba 8ve. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2/4'). The music is composed of eighth-note patterns and eighth-silence patterns. The first three staves begin with eighth-note pairs, while the fourth staff begins with a sixteenth-note group. The music is marked with '1ma.' and '2ndo.' above the staves, indicating two different performance variations. The score includes various performance instructions, including 'x' marks above notes and 'Tuba 8ve.' below the staves.

"RING OUT THE BELLS."

Recapitulation. Explain the mark >. (See ¶ 89.)

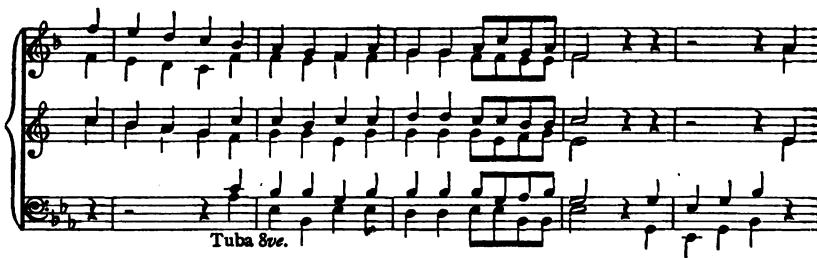
Not too fast.



Bassoon



Bassoon



Tuba 8ve.



Bassoon

16 NEW KEY.—EXERCISES ON DOTTED NOTES.

Explain the key signatures. Let cornets practice both octaves. Altos practice lower notes first, afterwards the upper.

B♭ major scale. 2. G. A. 2. B. 1.
 F major. B♭. A. 1. 2. F. B. 1.
 A♭ major and 8ve. 2. F. G. 1. 2. A. 1.
 2 3 (TROM. BAR. etc.)
 1 (TUBA.)

18

Great care must be taken to have dotted notes played full value, and that the 4th beat is neither anticipated nor retarded.

19

ON THE DOTTED QUARTER.

Explain that each measure is equal to four 8ths, three of which are included in the dotted quarter. Also say that the 2nd beat falls *on the dot*. Guard against tendency to accent the 8th note.

20

ON THE DOTTED EIGHTH.

Divide the measure into 8 parts, and show the 16th notes to fall on the 4 and 8. To do this, sing a measure, or so, while making eight taps with the baton on stand or table; the position of 16th notes will then become apparent.



21 MARCH. "THE BATTLE OF LIFE."

Explain *p* (piano); *f* (forte); *mf* (mezzo-forte). (See ¶ 89.) Let the style of the march be broad, but guard against making 16ths too heavy.

M. M. $\text{♩} = 108$.





22 FOUR EXERCISES ON $\frac{3}{4}$ TIME. (SIMPLE TRIPLE.)

Explain the natural divisions of $\frac{3}{4}$.



23

"THE STAR SPANGLED BANNER."

The rhythmic outline of the section is composed of two full measures, divided as follows: 3-1 2 3-1 2. The end of the section is the breathing point. Play in a broad style, and with march accent; but guard against dragging the time.

Draw attention to silences.

Explain the term duo; 1120.

Explain manner of counting a number of measures silence, as 1 2 3 2 2 3 3 2 3 4 2 3 etc.

Though three groups of instruments are here playing it is only a duo, as there are but two parts.

Though three groups of instruments are here playing it is only a duo, as there are but two parts.

ff Explain double forte.

TROM. & BAR. FULL.

24

NEW KEY.

Call attention to change of signature, and explain.

Key E♭ major scale.

2 3

Key B♭ major scale.

Key D♭ major scale.

2 3

4 3

or

2 3

or

2 1
2 3

2

1

2

CHORD.

26 VARIATIONS (FIGURATA) AGAINST SUSTAINED SCALE PASSAGES.

Cause the altos and trombones to play together first, after bass and lead, then all together. Point out the *contrary motion* between bass and lead. See the dotted half notes are given full value.

27 EXERCISES ON THE SIXTEENTH NOTE.

Explain the rhythmic pattern, as 1, 2 and 3, 4; or 1 *a*-and 2 *and*. Guard against tendency to hurry, or to unduly group the 16th notes. The playing must be *very even*. Tongue lightly. Explain $\frac{1}{16}$.

BASS 8va.

28

BASS 8ve.

**29 THE HARP THAT ONCE THROUGH
TARA'S HALLS.**

This melody must be played in a tender, delicate manner, and the notes well sustained. See to the *phrasing* as marked. Explain \sim , (¶ 107), and *Andante*, (¶ 95). Do not allow the 8th following the dotted note to be played as a 16th, as is too frequently the case.

RECAPITULATION.

30

Recapitulation, on various rhythmical designs, and including imitation. Call attention to $\frac{5}{4}$ in 5th and 6th measures. Play slowly, at first counting *four* in the measure, afterwards somewhat quicker, and beating *two* to the measure.



31 HERE'S A HEALTH TO ALL GOOD LASSES.

On the staccato. The section is here two measures.

M.M. $\text{♩} = 108.$

Remark the > (emphasis).

Caution to take full breath before, and economise on sustained note.

Explain *rall.* as abbreviation of *rallentando*, meaning slower and slower. (See ¶ 96.)

32. EXERCISE ON THE TIE AND IMITATION.

Be careful that the *response* enters precisely in time. Do not allow any one to cut the tie; that is, to leave off the sound before the effect is carried to second note. Note character of rhythm, and have imitation perfect in style and spirit.

Ending is 1, 2, 3.
All must end
together.

33. ON THE SILENCE.—“CALL JOHN.”

This exercise must be practiced with great diligence, with a view to have the *entries* accurately made. It is always a difficult matter to get several performers to take up a point at the same moment after silences; but perseverance will crown the effort with success. "Call John"—which is a humorous part song—affords an excellent opportunity for disciplining the band in this direction. Dilate on marks of expression and general character of the piece.

Note the crescendo at this point.
cres - - cen - - do

Call John! John! Louder, louder, louder, louder, louder.

John! John! John! John! John! *Point out the dim.*
as against crescendo in cornets, etc.

John! John! John! John! John! John!

regular emphasis in these measures.

O John!
Can you

John! Can you tell us?
O John!
O John!
Can you
Can you
Tell you what?
O John! John! John!

tell us? Can you tell us? Can you tell us? Tell us
 tell us? Can you tell us? Can you tell us? Tell us
 tell us? Can you tell us? Can you tell us? Tell us
 Tell you what? Tell you what? Tell you what?

how, how to play this piece.
 how, how, how to play this piece.
 How to what? play what? How to play this

No, no, no!
 No, No, no, no!
 piece? Yes, yes, yes, yes, yes. Mi, re, do, mi, re, do.

No, no, no, no, no, no!
 No, no, no, no, no, no!
 Sol, mi, do, re; Sol, fa, mi, re, do, mi, re,

No, no, no!
No, no, no!
do.
Sol, mi, do, re, mi, re, do,

No, no, no, no!
No, no, no!
No, no, no!

John - ny, John - ny! Can you tell us, tell us how to play this

John - ny, John - ny! Can you tell us, tell us how to play this Johnny, can you tell us, tell us how to play this

No, no, no, no, no, no, no! No, no, no! Nev - er will I

piece? Ha, ha, ha, ha, ha! John! John! John!

piece? Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha! John! John! John! John! John! John!

teach you how to play. No! No! Such a set of blunderheads, Such a

John! We have learned this piece. 1st. 2nd.

John! We have learned this piece. piece. piece.

John! We have learned this piece. piece. piece. set of blun-der heads I'll nev-er teach to play. nev - er play.

No. 34. NEW KEY.—EXERCISE ON $\frac{6}{8}$ (COMPOUND DUPLE) TIME.

(See TT 35 and 36.)

Show, by example, that this order of time may be beaten or counted for slow tempo 1, 2, 3—4, 5, 6, that is, one beat for each 8th note, and that it may also, at quicker speed, be beaten or counted as 1-2, or one beat for each three 8th notes. For these reasons $\frac{6}{8}$ time is classified as compound duple.

Explain the change of key signature, referring to TT 46-49. Remark for B \flat instruments in this key, it will be advisable to draw the 3rd valve slide some-what. Combinations of 1st, 2nd, and 3rd valves are usually too sharp, and require much humorizing.

Ab MAJOR.

1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

3| A. B. C. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

Eb MAJOR.

Gb MAJOR.
B7 INSTS.

2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

Eb TUBA. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

NO. 35. EXERCISE ON THE CHORD.

Remark to B♭ instruments that this chord may be played with 2nd and 3rd valves all through.

A musical score for piano, featuring three staves. The top staff uses a treble clef, a B-flat key signature, and an 8th note time signature. The middle staff also uses a treble clef and a B-flat key signature. The bottom staff uses a bass clef and a B-flat key signature. All three staves show eighth-note patterns, with the bass staff providing harmonic support.

EXERCISE ON QUARTERS AND EIGHTHS.

To be played slowly at six beats to the measure; subsequently more quickly at two beats. Show the difference between $\frac{2}{4}$ and $\frac{6}{8}$ at two beats to the measure by reference to and playing Ex. 20.



HARVEST.

Point out character of section and breathing points, and show that the nature of the piece is joyous. The accentuation should be of a light, tripping order. Allude to the starting note.

Moderato.
(Beat two.)

1st section. 2nd section.

mf (mezzo forte.) Exercise great care
at this point.

pp Echo.

MAY SONG.

On change of time (*tempo*) and key.

Point out the contrast afforded by change of rhythm and key, the cheerful exuberance of childhood depicted by the $\frac{6}{8}$, as against the broader character of the $\frac{4}{4}$, describing the serener joy of maturer years.

Explain $\textcircled{1}$, $\textcircled{2}$ and the words *Dal Segno*. (See ¶ 110.) Refer to the imitations in the twelfth and following measures.

Moderato.

f Refer to emphases.

TROMB. & BAR. without TUBA.

Explain key contradiction and change of time.

Work up *cres.* and *dim.* with care. Be careful of attack.
Mark contrast between the 16th and 8ths.

Dal Segno al fine. $\frac{3}{4}$

NEW KEY.—EXERCISES IN $\frac{3}{4}$ TIME. (SIMPLE TRIPLE.)

SHARP KEYS.

Take the opportunity to point out the contrasting effect of flats and sharps, and show that while the order of succession of flat keys may be discovered by counting a fourth upward, from C to F, F to B-flat and so on; the order of sharp keys is established by counting a fifth upward from C. Thus C to G, and G to D etc: etc: There will possibly be a tendency in cornets, trombones, and baritones (especially the former), to sharpen on the three highest sounds, resulting from too much effort. Caution against it.

39

Exercise cornets in two octaves.

G major.

D major.

F major.

40

On the *crescendo* and *diminuendo*. Hold each note full value.*Very slow.*

41

Explain slur.

Study with ordinary fingering, then with 1st and 3rd valves down only.

Trombone and baritone same as for cornets.

42

Have this exercise practiced in $\frac{3}{4}$, also in $\frac{6}{8}$ time, pointing out the difference in accent, and consequently in character.

THE VESPER CHIME.

Note, and point out, the differing construction of the sections; the first is 1, 2, 3 | 1, 2, 3, the second 3 | 1, 2, 3. | 1, 2, 3. |

Remark on *accidentals* (See ¶ 50 to 57). Let the style be about *semi-legato*. (Explain term. See ¶ 95).

Andante. 1st section.

9

2nd section.

9

p

mf

Insist on regard to marks of expression.

12

p

f

p

(Refer to this)

f

p

p

mf

p

mf

p

Refer to slight difference in phrasing between the instruments at this point.

Take short breath
before the pause.

44

THE CARNOVALE.

This piece must be played in a light style with freedom and abandon, and is here introduced to correct any tendency to drag the tempo. Note the change from *dupe*, to triple time, and show the contrast the four closing measures afford to the general character of the composition. The attack must be very firm in the four last measures, each performer beginning and ending at the same instant. Note well the division of the "motives" from the 21st measure and on, and be careful to have them delivered in the same style by all alike.

Refer to $\frac{1}{2}$ and explain use.

The motive pattern is here,  etc. Breath should be taken accordingly.

tu ku tu ku tu ku

The same number of beats
to the minute as in $\frac{2}{4}$.

23

23

24

o

This block contains two staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 23 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 24 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand.

25

26

This block contains two staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 25 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 26 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand.

section. > x section.

f

This block contains two staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 27 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 28 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand.

v

x

v

x

v

x

v

x

This block contains two staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). Measure 29 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 30 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand.

45

NEW KEY.

Explain new signature and also rhythmical divisions of $\frac{6}{8}$ time here given.

D major.

A major.

C major.

12

23

2 3 TUBA.

46

TUBA. 8va lower.

47.

EXERCISE IN $\frac{3}{8}$ TIME.

TUBA 8ve. lower.

48.

"BEAUTIFUL SNOW."

Allegretto. (Beat three.)

49.

EXERCISE ON THE TRIPLET.

(See ¶ 24.)

TROMBS. & BAR. 8va in alt.

50

EXERCISE ON SYNCOPATION.

(See ¶ 86.)

C major.

G major. First note short, 2nd heavy, 3rd light.

B \flat major.
UNIS.

Point out here that all notes on same degree of the staff within the measure are influenced by the accidental.



The band, having reached this point, is now prepared to take up a series of progressive pieces for concert or street work. For a list of which refer to the end of this volume.

COMPLETE AND PROGRESSIVE
BAND INSTRUCTOR.

BY
ARTHUR A. CLAPPÉ.

PART III.

ONE HUNDRED SCALES, CHORDS, AND EXERCISES
ARRANGED FOR FULL BAND.

The careful, persistent study of scales, chords and exercises thereon, is of all things the most essential to genuine progress and ultimate mastery of the technical difficulties upon any (especially a wind) instrument. From such a study springs, (1), digital facility, (2), command of the embouchure, (3), control and development of lung power, (4), cultivation of a perception for tune, and, (5), formation of a beautiful tone. These objects are most desirable possessions and worth striving hard to obtain, and will inevitably result from judicious and systematic endeavor. To attain the greatest possible benefit from such studies, the various scales and exercises should be practiced slowly, evenly, and strictly in tune and time, increasing in speed only after having gained full command over the slower *tempi*. Further, they should be practiced in all degrees of dynamic shading, commencing with medium force, and working gradually in the opposite direction, that is, toward the faintest *pianissimo*, and also the loudest *fortissimo*, as *mf*, *mp*, *p*, *pp*, *PPP*, on the other side *mf*, *f*, *ff*, and *fff*. When command over these has been attained, attention should next be turned to the development of the *crescendo* and *diminuendo*, *crescendo*, *diminuendo*, and so on. In whatever manner these exercises be studied, the four essentials, TONE, TUNE, TIME, and EVENNESS, should ever be kept in mind. (Read ¶¶ 38 to 48; 58 to 66; 89 to 95, and 114 to 118.)

A feature sadly neglected by bands and individuals, is the study of *articulation*, which, next to the foregoing, is of the highest importance. Imperfect articulation in music is quite as deserving of censure as is similar defectiveness in speech; and no man can be considered a master of his instrument, or a band-leader to have done his duty, if evidence of such be allowed to mar a musical performance. This branch of the subject demands the greatest attention in detail, and the diligent student, or leader, will not ignore it because of its tediousness. To show what is required in this direction, and also what is possible, I here give twenty-one different methods of articulation of the same subject; others may still be added. (Read ¶¶ 85 to 88.)

TWENTY-ONE STYLES OF ARTICULATION ADMITTING OF EASY
EXPLANATION BY THE LEADER.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

The image shows a single page of sheet music for a solo instrument, likely a flute or piccolo. The music is arranged in five staves, each consisting of five lines and four spaces. The first four staves are divided into measures by vertical bar lines, with measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20 clearly visible above them. The fifth staff begins with measure 19 and ends with 'etc.' The music is written in common time, with a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 19 starts with a sixteenth-note pattern, followed by a quarter note, then a sixteenth-note pattern. Measure 20 starts with a sixteenth-note pattern, followed by a quarter note, then a sixteenth-note pattern. Measure 21 starts with a sixteenth-note pattern, followed by a quarter note, then a sixteenth-note pattern.

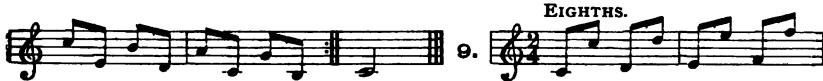
The key relationship should be clearly explained, as also, the nature of the various chords; such as Tonic, Dominant (major and minor), and Diminished Sevenths. In fact no effort should be spared, explaining and catechising, to make the subject of scales and chords clearly understood by each member of the band. Twenty minutes study of scales and exercises and ten minutes catechising at each rehearsal will produce highly beneficial results, not only in the young band, but also in those more matured. Home or private study should be counselled, and the benefits arising therefrom expatiated upon. The study of scales, as before indicated, should never be discontinued. It is the drill that induces discipline, and no intelligent leader will ever forego that which helps to give him firmer musical command over his bandsmen.

The scales and exercising here following are for B_b cornet, but so arranged that all instruments of the band may play together. They may be alternated with the studies in Part II.

C MAJOR.

The image shows three staves of musical notation for a single instrument, likely a flute or piccolo. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of a series of sixteenth-note patterns. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also consists of a series of sixteenth-note patterns. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of sixteenth-note patterns and eighth-note patterns. The notation is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

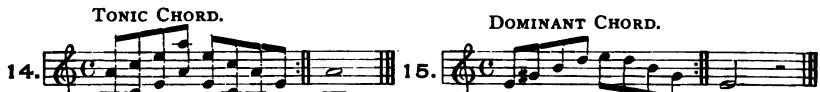
THIRDS.



DOMINANT CHORD.



A MINOR. (Related to C Major.)



F MAJOR.

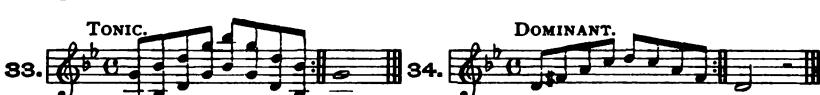


D MINOR. (Related to F Major.)

B \flat MAJOR.



D MINOR. (Related to B♭ Major.)



E♭ MAJOR.





C MINOR. (Related to E♭ Major.)



A♭ MAJOR.



F MINOR. (Related to A♭ Major.)



TONIC.



DOMINANT.



CHROMATIC.



D♭ MAJOR.



TONIC.



DOMINANT.



B♭ MINOR. (Related to D♭ Major.)



TONIC.



CHROMATIC.



G♭ MAJOR.



TONIC. DOMINANT.

61. 62.

E^b MINOR. (Related to G^b Major.)

63.

TONIC. DOMINANT.

64. 65.

G MAJOR.

66.

67.

68.

69.

TONIC. DOMINANT.

70. 71.

E MINOR. (Related to G Major.)

72.

TONIC. DOMINANT.

73. 74.

CHROMATIC SCALE.



D MAJOR.



THIRDS.



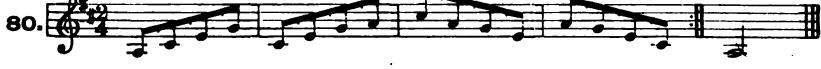
FOURTHS & THIRDS.



TONIC.



DOMINANT.



B MINOR. (Related to D Major.)



DOMINANT.



CHROMATIC.



A MAJOR.



2 3



TONIC.



DOMINANT.

F[#] MINOR. (Related to A Major.)

TONIC. 89. DOMINANT. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. END OF PART III.

E MAJOR.

TONIC. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. END OF PART III.

C[#] MINOR. (Related to E Major.)

TONIC. 94. 95. 96. CHROMATIC SCALE. 97. 98. 99. 100. END OF PART III.

CHORDS OF DIMINISHED SEVENTHS.

98. 99. 100. END OF PART III.

APPENDIX.

AN ESSAY ON EXPRESSION IN MUSIC.

BY ARTHUR A. CLAPPE.

*[Reprinted from *The Metronome* of 1886.]*

Expression in music may be briefly defined as the art of rendering a composition in an intelligent and artistic manner. When the performer displays an understanding of its mechanical formation, such rendering is INTELLIGENT; but when in conjunction therewith he develops the hidden meaning, imbuing the composition with an ideal life, the performance becomes ARTISTIC.

A high state of cultivation of mechanical expression, coupled to refinement of taste, will in some measure simulate the higher attribute; but such can never rise to the altitude of that God-given quality which intuitively recognizes and vivifies that warm, rich beauty lying dormant beneath the cold, black notes and conventional signs of a composition, awaiting the call of the artist. But the possession of this artistic power does not relieve the possessor of the necessity of submitting to the restraint of certain musical laws, neither can he afford to ignore their teachings. To acquire an art, the science must be learned; while in order to learn the science, its principles must be deduced from existing facts. Artistic expression run wild is like a neglected garden, wherein are many beautiful flowers intertwined with much that is valueless. The beauty of the one is almost obscured by the growth of the other—chaos in profusion. Under the hand of the careful gardener the useless plants are uprooted, the struggling and weakly branches pruned, that which is valuable trained, order reigns, and what was before a tangled, incoherent mass, now becomes a pleasure to the eye. So, while the faculty of artistic expression cannot be created, it may, when existing, be cultivated and brought to a higher state of perfection by judicious care and study.

This subject of expression covers a very extended ground in music, and no man can be said to be master of it, from the mechanical aspect alone, who has not some knowledge of *theory*, as applying to scales in various forms, harmony, cadences and melody; to *dynamics* in relation to the usual degrees of soft and loud, nuances, emphasis, accents and tempi; also to *form*, in the construction of compositions, with the power to analyze.

While for ordinary band and orchestra musicians the knowledge of harmony may not be absolutely essential to the mastery of his special instrument, it will be found extremely useful; broadening the views with respect to musical theory and begetting a confidence in reading which nothing else can so well give. If harmony, with its chords, progressions, cadences, inversions and suspensions may be dismissed as belonging to the art of composition, the same liberty cannot be taken with the scales, melody and its component parts, such as motive, section, phrase, sentence and all that

is involved therein. These must be acquired by him who aspires to intelligently, or correctly express even the most trivial melody.

Let us, however, for a brief moment look into some of the requisites of musical expression, and endeavor to glean some idea of the subject in all its bearings.

The scale is the foundation of all music. There are two forms, *diatonic* and *chromatic*, which are again subdivided into *major* and *minor*. The wide difference in the characteristics of these we shall not dwell upon, as they are at once apparent to all on first hearing; but as the internal relation of the seven primary sounds of the scale has some influence on the subject in hand, it must be glanced at. Each scale has a basis, or keynote, from which all other tones depart and to which they return; this keynote is termed the *tonic*. The tonic is the pivot round which all other tones revolve; its first chief aid is the *dominant*, or fifth degree of the scale, while second to the latter in importance is the fourth degree, or *sub-dominant*. These three sounds will describe the tonality of any scale; they are the powers which bind and make it a unit. While the tonic is the attracting magnet of the seven integral parts, the sub-dominant and dominant lend their aid and make deflection impossible.

There are in all twenty-four diatonic scales, each of which is said to have a special characteristic. Some are thought to be of a pleading nature, others again pathetic, impetuous, noble or grand, each one expressing some particular phase of the emotions. However much of sentiment there may be in this, it is certain that, owing to our scale of equal temperament, some are sweet and subdued; others, again, are harsh and pronounced, features in themselves lending an aid to the power of expression. When to the melodic progression of the scale intervals are added the natural harmonies, the foregoing effects are amplified. The attraction of the tonic is felt, the power of the sub-dominant and dominant is recognized, and the inherent sweetness of nature's own succession of chords becomes at once manifest. But it is sweetness alone; there is no contrast. The continuous symmetry of a line of buildings becomes monotonous; so would a sea in which the color was perpetually green, or a sky of unvarying blue. It is the change, the constant change, which makes these natural objects so interesting, so charming, so seductive to the feelings of mankind. In music the eternal use of the three foregoing chords, in similar progression or varying only by interchange, would eventually become wearisome; we should sigh and long for the expression of contrast. Happily, the science of harmony affords ample material to satisfy the demands of even the most capricious. Its wealth of contrast is unequaled by any other art; the grave, the cheerful, the languishing, the exhilarating, the lowly, the submissive, the arrogant—all, all can be expressed by the power of harmony at the hands of the artist. The emotions may be stirred to their profoundest depths by harmonic coloring, aided by the subtle nuance, the delicate emphasis, the forcible accent of the performer, as in its changeful character the sound with a soul breathes through his cornet, or is drawn from his violin by the eloquent bow.

But, so far, we have viewed only the scale, melodic in its succession of tones, yet devoid of rhythmical life and impulse, while still lying beyond, are many details necessary to be considered in connection with this subject.

Metrical accent is instinctive with man; but only in its elementary forms and where the flow of melody is regular or periodic, as in the simple march, waltz, or hymn tune. To understand and appreciate the multitudinous designs of elaborated rhythm, requires study, education, and it is only by such a course that the art of *phrasing*, or the proper grouping of sounds and figures can be acquired. To play with clearness, and express a melody mechanically correct, requires as much care and attention to its component parts as does the lucid utterance of a sentence by a

speaker. The **MOTIVE**, or pattern so to speak, the **PHRASE**, **SENTENCE**, and finally the **SUBJECT** must all be recognized and given that prominence, or pronunciation which may be demanded by their nature to give them due force.

The first principle in such an effort is **accent**.

Let us see!

Supposing, for instance, a cornetist were to play, say, a dozen half notes on his instrument at the same pitch, holding each two beats duration, laying equal stress on each note, the effect on the ear would be analogous with that produced on the eye by a straight line. Now let him emphasize the first and each alternate note, then again, the first of each three notes. What is the result? He has changed the expression. The dead level of sound is broken by the intervention of stress or accent, and what formerly appeared a monotonous reiteration, becomes interesting and assumes a more lively expression. This periodic or regular flow of stress may be termed **metrical accent**, and is the foundation of those influences which under fuller development, as in the higher rhythmic forms, imparts so much animation and meaning to music.

The interposition of accent, as above, educes a new feature, **quantity**. Quantity, in music, is shown by the bar lines used to indicate the point of recurring strong accent. Now, although, in the former illustration, quantity was made manifest, a poverty of design was apparent, each measure was of uniform pattern, and which, though enlivened by the introduction of accent, would eventually become tiresome to the listener, or performer; but if the half notes be broken up into fractional parts, protracted to greater length, or rests be incorporated, always keeping in view the correct quantity for each measure, the character is changed and a new power of expression has been added to our example, the tedium has been relieved, and new life imparted thereto.

The rhythmic patterns, or designs into which sounds are, or may be formed, are infinite. Music is a mosaic of sound, endless in its variation, in its choice designs and tone colors, but amenable to the laws of symmetry and order. In each composition there must be one prevailing figure, woven throughout, stamping its identity, and giving coherence to the entire work. This figure is the **motive**, or **theme**; it may take but two notes to express; it may require more; it is the design for the whole melody. The two motives will form what is termed a **section**, two sections a **phrase** and two phrases a **sentence**, while the whole is named the **subject**. Sometimes sections, phrases and sentences include a larger number of constituting elements; when such is the case, they are said to be compound, but as a general rule the foregoing description will be found a correct standard for analytical purposes.

Before any work can be performed with truly satisfactory mechanical expression it must be resolved into its elements; otherwise, faults of **phrasing** must inevitably creep in; particularly is this the case where a figure commences with initiatory, or starting notes. The study of this branch of the subject is especially valuable to players on wind instruments, as by it will be clearly shown **where**, or **where not**, to take breath and other particulars.

The regular rise and fall of metrical accent, as has been seen, appeals only to the instinct, that is, to the common feeling in man for law and order. But after all, the view of a stretch of country, prairie-like in its evenness, although possessing an influence of repose, has not the charm for the eye of a rolling, undulating landscape, any more than the latter affects our feelings like, or is comparable with, the boldness and grandeur of mountain scenery. It is not the unbroken symmetry of a line of hills or mountains that calls forth our admiration so much as those which, standing out in bold relief and apparently in defiance of the order of their surroundings, break the

monotony of the view and forcibly arrest our attention. Here the *expression of contrast* delights us; this feature, or that, viewed separately, may not possess any special claims to beauty; but even their ruggedness, their disproportion as isolated features, are, when viewed in conjunction with the many other details of the landscape, so toned and mellowed as to create within us the feeling that such is indispensable, and could not be removed without marring the effect with which the scene in its entirety overpowers us. Similarly in music, this chord or that may be discordant, harsh, strident, as a single circumstance; or, again, a strong emphasis here, or a sudden nuance there, may appear for the moment to destroy the harmony and proportion of a melody, yet, when such are considered in connection with the entire composition, it will be at once perceived, it is to these very features the work owes its chief claim to expression to beauty of coloring, to force of character.

Irregularities of chord progression and accent are then forces of expression. That there may be no doubt of this, examine the fifth and sixth measure of Mendelssohn's Wedding March, which, in defiance of all law and precedent, he treats as follows:



Had Mendelssohn been more orthodox he would no doubt have written the above thus:



or in some similar manner. But he felt he had something to express, and wrote as in the first example. Any person comparing the two will at once be struck by the opposite effects produced by the differing harmonic colorings, and at once perceive that to Mendelssohn's original harmony is to be attributed the peculiar and striking expression of the measures quoted, rather than to the flow of the melody.

The following, taken from Gounod's "Faust," will give an example of irregular accent, where the laws of metrical accent have been violated:



Compare the above with the method of performance indicated by the law of metrical accent, which demands that the first beat following the bar line shall be the most strongly accented. What is the result of conformity with the law? Loss of character, or expression, as will easily be seen by the subjoined:



Gounod knew what he wanted to express, and wrote it; the end—good effect—justifying his non-compliance with the elementary law of accent. Hence, it will be seen, from the two foregoing examples, that irregularities of coloring and accent are expressional characteristics of great potency, relieving monotony and giving richness and beauty to melodies otherwise of no special import.

Having now briefly reviewed the expression of irregularity, we are better prepared to understand what is termed RHYTHMICAL ACCENT, a knowledge of which is indispen-

sable to the instrumentalist who would *phrase* correctly. Music wedded to words in such a manner that one is felt to be the complement of the other, presents very little difficulty in phrasing. Therefore, the vocalist has a great advantage over the instrumentalist; for if he follow the punctuation, accentuation, and spirit of the verse, he must, at least, approximate to correct phraseological delivery, however much the poetic quantities may demand a complexity of musical rhythms; but, where the words are disassociated from the music, the case becomes widely different. What was rendered clear by association with the words, now becomes ambiguous, and requires the utmost care and attention from the performer to render intelligible.

Rhythical accent, in the grouping of sounds into definite figures or patterns, appeals to the intelligence both for elucidation and appreciation. Music has its points of repose, as represented by the , ; : . in prose, and it is as necessary to attend to them faithfully in one as in the other. In instrumental music such signs are not written—knowledge and feeling can alone indicate them; therefore, how requisite is it to have a clear conception of melodic construction, in order to avoid errors in phrasing.

One cannot listen to the bands of the country without at once feeling that this subject is too often imperfectly misunderstood, not by amateurs alone, but by so-called professionals, from whom better things should be expected. It is true that composers and arrangers do not always write their music, with regard to the rhythmical divisions, as carefully as should be; but this is no justification for bad phrasing on the part of the performer. It is his business to supply what negligence has omitted.

Let us now take a few examples:



The rhythmical pattern here, commencing with the initial note, concludes on the second note of the second measure, marked *. It would manifestly be incorrect to break that design for the purpose of taking breath before the *g* had been played. Yet there is no mark to indicate otherwise, and in nine cases out of ten players would breath after the *e*, grouping the two *g*'s with the next rhythm, thus destroying the design. The correct phrasing would be:



Here the rhythms are so uniform in pattern that a little care renders them clear. The same may be said of the old French air following; but where the *slovenly writing* of the composer has destroyed their resemblance:



The rhythm here is surely

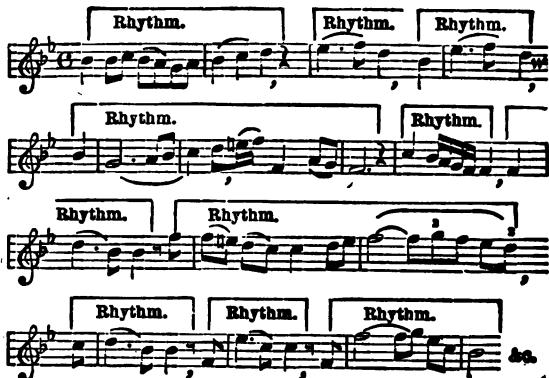


but, if played according to the above slurs, the perspicuity of the design is lost. The

A P P E N D I X .

phrasing is correct as marked underneath, and breath should only be taken at the end of each rhythm.

The next, "Il mio tesora," from Mozart's "Don Juan," is a familiar example of varying rhythms :



The breathing points are marked by the comma. Where rhythms correspond throughout, they are said to be *regular*, but where, as in the last quoted example, they vary, they are termed *irregular*.

Rhythrical accent, as will be observed from the foregoing, includes metrical. It may not be so apparent on the surface as the latter, yet where a melody is performed with due regard to rhythmic design a subtlety of nuance, a refinement of emphasis, inevitably becomes manifest, consequent upon the effort to articulate each phrase correctly in accordance with the grammar of melodic construction.

The following rules, by Mr. Lussy, may serve as a guide in discovering the rhythms in music :

1. "We must find out if the notes are arranged in groups of two and two, three and three, four and four bars on a similar symmetrical plan. Each group, distinguished by its difference from or resemblance to the preceding group, evidently forms a unit, a rhythm or a section, according to its length."
2. "We must find out if in these groups of bars the same notes, or notes of the same length, are repeated and if they are terminated by a longer note or a rest."
3. "Above all, we must pay attention to the feeling of repose given to the ear by the last note of each group, and distinguish whether it is merely a pause, leaving a desire for something to follow or a definite and final close."

If the examples previously given be analyzed by the above rules, these latter will more easily become intelligible.

Dynamic characters and words as: \rightarrow \leftarrow p , pp , f , ff , *crescendo*, *diminuendo*, etc., require investigation, in order to give that degree of force to a composition which their application would seem to demand. A melody may, on the whole, be of a soft or subdued nature, varied at times by *crescendo* or *diminuendo*, p 's or f 's. Where such is the case, the greatest discernment is necessary, to ascertain to what extent these apply, whether to one or more rhythms. Such can only be decided by the context and by careful examination into the expression of sentiment. To continue a *crescendo* or *diminuendo* beyond the limit of one rhythm into that following, unless the sense of the melody require it, would be to make a grave error, revenging itself by loss of that

forceful character on which every rhythm must depend, more or less, for its true expression.

The art of phrasing correctly, implies attention to all the details of articulation, such as the *legato*, *semi-legato*, *staccato*, *puntato*. The exact method of applying them depends (1) on the nature of the work, (2) on individual taste. There is but little conformity among musicians on these points, as the subject has never been reduced to set rules, yet, it will be well, in the absence of such, to remark that a *legato* passage should invariably be commenced with a decided accent, while its close should be correspondingly weak, and the last note made short, leaving an unmistakable rest between it and the note succeeding. This note applies to all *legato* passages, whether composed of two notes or a greater number. It is usual among good performers to emphasize the first of a *legato* group of notes, irrespective of its position with respect to metrical accent.



In such passages the accent is really transposed, the weak becoming the strong and *vise versa*. Syncopated passages are performed in a similar manner.

Where the last note of a *legato* passage is followed by another of the same pitch, the former will be weak and short, presenting a good breathing place, and the latter an emphasized note.



A group of rapid *legato* notes ending on the point of metrical accent do not, as a general rule, rob that point of its proper accent, but, at the same time, such being the last of a slurred passage, is made shorter than its appearance would infer.



Would be played:



Limitation of space forbids us treating this subject of phrasing at the length its importance deserves; but we think sufficient has been said to draw the attention of readers of THE METRONOME to the necessity for giving it their deepest study.

TIME is another element entering largely into the subject of musical expression.

Time may be considered under the heads of (1) normal, (2) emotional; normal, as implied by the structural character of a melody; emotional, as dealing with those slight deviations from the normal tempo occasionally occurring either written or felt to be needed, in which most good compositions abound.

Italian terms, such as *adagio*, *andante*, *allegro*, *presto*, are most commonly applied to indicate the normal speed at which a piece of music should be played in order to show off its beauties to the best advantage.

These terms are ambiguous, to say the least of them, and should be discarded for the more certain marking of metronomic figures. They are so uncertain in their appli-

eration, and convey so little of the composer's idea of the rate of speed, as to give rise to the greatest difference of opinion between conductors, performers and annotators. Nor are they alone in their disagreement as to the true conception of these terms, as any one may see by examining the works of even the greatest writers and noting the divergence of their views of the same term. For instance, take the following from Handel's "Messiah:" "Comfort ye," and "The people that walked in darkness"—both are in C time and the speed is indicated by the term *Larghetto*, yet the former is usually taken at about the rate of MM $\text{J} = 40$; while the latter moves as about the rate of MM $\text{J} = 68$, or twenty-three degrees to the minute quicker!

Beethoven's Sonatas display similar discrepancies. Take the Finale of the 5th Sonate, marked *Prestissimo*, C, usually played $\text{J} = 108$, and compare it with first movement of the 7th Sonate, *Presto*, $\frac{12}{8}$, and which is generally performed at $\text{J} = 132$. Surely, this is an inversion of terms with a vengeance!

Now, one instance of divergent opinions between conductor and composer. De Kontski has the third movement of his popular "Reveil du Lion" marked "*Tempo Marcia*." *Tempo Marcia* may mean anything from $\text{J} = 48$, or $\text{J} = 108$, to 2-4 $\text{J} = 120$, or $\frac{12}{8} \text{ J} = 56$. Theodore Thomas interprets the *Tempo di Marcia* as meaning about $\text{J} = 132$; while De Kontski himself, on being questioned with respect to his ideas of the tempo, states that $\text{J} = 112$ was what he had in view.

Thousands of other examples might be given to prove the absurdity of employing the arbitrary Italian speed terms which custom alone sanctions, and common sense condemns. Composers, who still persist in using the ordinary words, should not complain if the effect of their work is sacrificed by being performed at a tempo slower, or quicker than they conceived requisite.

That musical expression depends much on the speed at which a piece is played, goes without saying. This can readily be tested by playing any genuine Scotch Strathspey, or Reel in slow time, when, it will be noticed, that what in one case was the very exemplification of jollity, provoking the feet to movement, becomes in the other pathetic, or as lugubrious as a funeral march. Yet, what are conductors to do, especially in new compositions, or in old, in absence of tradition or specific speed signatures? They can only rely on their own judgment or instinct. The structural elements of the work must be carefully investigated, note by note, passage by passage, rhythm by rhythm, and from these must be determined the *tempo* best adapted to bring out its true meaning. It is only by such consideration that the normal tempo can be discovered. Compositions with great elaboration of rhythmical accent or harmonic coloring, just as surely indicate a slow tempo, as does the more regular rhythm and simpler harmony demand one relatively quicker. In polyphonic works full of contrapuntal, canonic and fugal devices, the *time* must not be too quick or the ear cannot follow, nor the mind grasp, the intricacies of this style of composition, if the parts follow too rapidly one on the other. Fugue playing is the penchant of many organists, and nearly all perform them too rapidly. What is the result? A chaos of sound, cacophony, where nothing but euphony should exist, metrical and rhythmical accent jumbled up in hopeless confusion, the meaning and expression ruined. Such is the result.

With such an arraignment of charges against the Italian terms to denote speed, it must be self-evident that they are useless and should be abolished in favor of the metronome indications. The metronomic figures should be the only guide to decide the normal tempo, but, at the same time, those words relating to modification and style, as *cantabile*, *callando*, *accelerando*, *stringendo*, *rallentando*, *perdendosi*, etc., might still be retained to good advantage.

The departure from normal time either indicated or imparted by the performer may be termed *emotional time*. Such a modification of tempo, when introduced at the right moment, adds greatly to the effect of a work. In many instances the composer has given guides, but not in all. There are a thousand subtleties and deviations the artist may feel, which the composer has not marked and could not if he tried. Here the emotions are called into active operation and the performer becomes the interpreter of the meaning of a language but half expressed by the conventional signs in music.

Now to close. Artistic expression is a subject upon which one may speculate, but fail to explain. The reason of that power which the artist may exert, through the medium of music, over the hearts and minds of others, cannot be analyzed, cannot be dissected. It is a gift of God, one of His secrets, and defies human power of explanation. The artist feels and portrays his feelings; here the expression is morose, there joyful, here pathetic, there provoking to laughter, here pleading, there impassioned, here simple, there rising to a pinnacle of sublimity and grandeur, which carries his hearers along in spite of themselves, subservient to his genius. He cannot tell you why. Sufficient for him *he* feels it, *you* feel it and both stand in reverent awe before a power which lifts the mortal out of himself for the time being into the regions of the immortal. Artistic expression, like the sun, has a life-giving power; where it penetrates it illuminates, and where its beams fall, there it reveals that which was hidden.

Mannerism, while it must, as a necessity of individual personality, enter largely into expression, cannot be considered the sum total of artistic expression; on the contrary it may descend to positive vulgarity, although coupled with the highest technical abilities. Evidences of this are not wanting, unfortunately for the amateur musicians of the land. Self-styled artists tour the country season after season, whose exhibitions and performances are a positive disgrace to the musical art. Truly, they astonish their audiences; but do they touch their sympathies? Do they appeal to the intelligence or to the heart? They have excited wonderment, but not love. In the persons of such men the modest spirit of the true artist has no abode. The *I am I* protrudes at every pore, and music is subordinated to the end of glorifying the man at the expense of the art.

If genius cannot be acquired, many of its traits may be copied. Listen to good artists, shun the pyrotechnical musical mountebank; rather pay ten dollars to hear a simple ballad artistically rendered, than ten cents to listen to stupid and meaningless show pieces of the vulgar virtuosi. The attempt to copy from good models must result in the improvement and cultivation of taste and refinement, but to imitate a poor example can only tend to drag one down to a low level of musical morals. Cultivation of the imagination, fostering the growth of musical perception, and devoting one's self to the development of an appreciation for the true and beautiful in art, should be the constant aim. Good music, old or new, and no other, should be constantly studied, with a view to draw forth its meaning, as well as to conquer its technical difficulties. Such a course must strengthen, must elevate, and while it cannot give the genius of artistic expression, it must result in producing a degree of musical ability, delightful alike to the possessor and to those who may have the pleasure of listening to his efforts.

The limits of an essay do not admit treating of musical expression as fully as it deserves and requires; but we think, those who have followed what is here written will, if not previously acquainted with the subject, learn much having a practical application to band and orchestra work.

If this small contribution shall succeed in inciting one mind to explore more fully this single path of the many which lead to the summit of musical excellence, the writer will feel that his effort has not been in vain.

A PRONOUNCING DICTIONARY

OF

MUSICAL TERMS.

N. B.—Great emphasis must be laid upon the syllable followed by an accent, thus'.

In the pronunciation printed in *Italics* and inclosed in parentheses (), *ah* must have the sound of *eh* in *cheese*.

A, (ah). For, by, at, in, to.

ABANDONE, (ahb-bahn-doh'nay). Despondingly.

ABANDONO, (ahb-bahn-doh'no). Vehemently: without any restraint as to time.

A BENE PLACITO, (ah bay'nay plah'chee-toh). At pleasure as to time.

A CAPPELLA, (ah kahp-pehl'lah). In the church style.

A CAPOICCO, (ah kah-preet'cho). At will, according to fancy.

ACCELERANDO, (ah-t-chay-lay-rah'n-doh). Gradually increasing the speed.

ACCELERATO, (ah-t-chay-lay-rah'toh). Increased in rapidity.

ACCENTO, (ah-t-chen'toh). Emphasis.

ACCOMPAGNAMENTO, (ahk-kohm-pahn-yah-men'toh). An accompaniment.

ADAGIO, (ah-dah'jo). Slow, but not so slow as *largo*.

ADAGIO ASSAI, (— as-sah'ee). Very slow and with great expression.

ADAGIO MOLTO, (— mohl'toh). Very slow and expressive.

ADAGIO NON TROPPO, (— non trop'po). Not too slowly.

ADAGISSIMO, (ah-dah-jis'see-mo). Extremely slow.

AD LIB'ITUM, [Latin]. At pleasure.

A DUE CORDE, (ah doo'ay cor'day). Upon two strings

AFFABILE, (ahf-fah-bee-lay). Pleasing.

AFFETTUOSO, (ahf-fet-twoh'so). Tender, pathetic.

AGITATO, (ah-jee-tah'toh). With agitation.

AL, (ahl.) To, to the, in the style of.

ALLA BREVE, (ah'l'lay bray'vey). A specimen of common time used in church music.

ALLA CAPPELLA, (— cahp-pehl'lah). In the church style.

ALLEGRETTO, (ahl-lay-gret'toh). Rather cheerful.

ALLEGRETTO SCHERZANDO, (— skairt-zahn'do.) Cheerfully and playfully.

ALLEGRO, (ahl-lay'gro). Quick, lively.

ALLEGRO AGITATO, (— ah-jee-tah'toh). Quick, and with agitation.

ALLEGRO ASSAI, (— as-sah'ee). Very quick.

ALLEGRO COMODO, (— ko'mo-doh). With convenient speed.

ALLEGRO CON BRIO, (— kon bree'o). Quick and with brilliancy.

ALLEGRO CON FUOCO, (*— f'wo'ko*). Quick with fire.

ALLEGRO CON MOTO. (*— mo'to*). Quick and impulsive.

ALLEGRO FURIOSO, (*— foo-reoh'so*). Quick and with fury.

ALLEGRO GIUSTO, (*— joos'toh*). Quick with exactness.

ALLEGRO MA NON TROPPO, (*— mah non trop'po*). Quick, but not *too* quick.

ALLEGRO MODERATO, (*— mo-day-rah'toh*). Moderately quick.

ALLEGRO MOLTO, (*— moh'l'toh*). Very quick.

ALLEGRO VELOCE, (*vay-loh'chay*). With velocity.

ALLEGRO VIVACE, (*— vee-vah'chay*). With vivacity.

ALTISSIMO, (*ahl-tis'see-mo*). The highest.

AMABILE, (*ah-mah'bee-lay*). Tenderly, amiably.

AMOROSO, (*ah-mo-ro'so*). Affectionately.

ANCORA, (*ahn-ko'rah*). Again, also, yet.

ANDANTE, (*ahn-dahn'tay*) Going steadily.

ANDANTE AFFETTUOSO, (*— ahf-fet-twoh'so*). Slow and with pathos.

ANDANTE CANTABILE, (*— kahn-tah'bee-lay*). Slow and in a singing style.

ANDANTE CON MOTO, (*— con mo'toh*). Slow, but with agitation.

ANDANTE GRAZIOSO, (*— graht-seoh'so*). Slow, but gracefully.

ANDANTE MAESTOSO (*— mah-ess-toh'so*). Slow, with majesty.

ANDANTE MA NON TROPPO, (*— mah non trop'po*). Slow, but not *too* slow.

ANDANTE PASTORALE, (*— pah-sto-rah'lay*). Slow and in pastoral style.

ANDANTINO, (*ahn-dahn-tee'no*). A little slower than *Andante*.

ANIMA, (*ah'nee-mah*). Soul, feeling.

ANIMATO, (*ah-nee-mah'toh*). With animation.

ANIMOSO, (*ah-nee-moh'so*). With spirit.

APERTO, (*ah-pair'toh*). Open.

A PIACERE, (*ah p'yah-chay'rah*). At pleasure.

A POCO A POCO, (*ah po'ko ah po'ko*). By little and little.

APPASSIONATA, (*ahp-pahss-yo-nah'tah*). Passionately.

APPOGGIATURA, (*ahp-pod-jah-too'rah*). Leaning note.

ARCATO, (*arr-kah'toh*). Played with the bow.

ARCO, (*arr'ko*). The bow.

ARDITO, (*arr-dee'toh*). Energetically.

ARIA, (*ah'reah*). An air or song.

ARIA BUFFA, (*— boof'fah*). A humorous song.

ARIA CANTABILE, (*— cahn-tah'bee-lay*). A flowing air.

ARIOSO, (*ah-reoh'so*). Melodious.

ARPEGGIO, (*arr-ped'jo*). The notes of a chord played in rapid succession.

ASSAI, (*as-sah'ee*). Very; enough.

ASSAI PIU, (*as-sah'e peeoo', or p'yoo'*). Much more.

A TEMPO, (*ah tem'po*). In time.

A TEMPO GIUSTO, (*— joos'toh*). In strict time.

A TEMPO ORDINARIO, (*— or-dee-nar'eo*). In ordinary time.

ATTACCA SUBITO, (*aht-takh-kah soo bee-toh*). Begin next movement immediately.

ATTO, (*ah'toh*). An act of an opera.

AUDACE, (*ah'oo-day'chay*). With boldness.

A UNA CORDE, (*ah oo'nah corr'day*). On one string.

BEN, or BENE, (*ben*, or *bay'nay*). Well, good.

BEN MARCATO, (*ben marr-kah'toh*). Well marked.

BENE PLACITO (*bay'nay plah'chee-toh*). At will.

BRAVO, (*brah'vo*). Very good.

BRAVISSIMO, (*brah-vis'se-mo*). Exceedingly good.

BRAVURA, (*brah-voo'rah*). Vigor.

BRILLANTE, (*brel-lahn'tay*). Brilliant.

BRIOSA, (*breeoh'so*). Vigor.

BRIOSO, (*breeoh'so*). Fiery.

BUFFO, (*boof'fo*). Comic.

CADENZA (*kah-dent'sah*). A cadence.

CALANDO, (*kah-lahn'doh*). Gradually diminishing in tone.

CALMATO, (*wahl-mah'toh*). Calmness.

CALOROSO, (*kah-lo-ro'so*). With much warmth.

CANTABILE, (*kahn-tah'be-lay*). In a graceful singing style.

CANTATA, (*kahn-tah'tah*). A vocal composition of various movements.

CANTO, (*kahn'toh*). The highest vocal part.

CANTO FERMO, (*kahn'toh fair'mo*). Plain chant.

CAPO (*cah'po*). The head, the beginning.

CAPPELLA, (*kahp-pel'lah*). A chapel, a church.

CAPRICCIO, (*kah-preet'cho*). A capricious composition.

CAPRICIOSO, (*kah-preet-cho'so*). In fanciful style.

CHE, (*kay*). Than, which.

CHIARA, (*keeah'rah*, or *k'yah'rah*). Clear.

CHIESA, (*keeay'zah*, or *k'yay'zah*). A church.

CODA, (*ko'dah*). The tail, the end.

COL, (*kol*). With.

COL CANTO, (*kol kahn'toh*). With the melody.

COLL' ARCO, (*kol arr'ko*). With the bow.

COLLA VOCE, (*kol'lah vo'chay*). With the voice.

COMODO, (*ko'mo-doh*). Conveniently.

CON, (*kon*). With.

CON AMORE, (— *ah-mo'ray*). With affection.

CON ANIMA, (— *ah'nee-mah*). With feeling.

CON ESPRESSIONE, (— *es-press-yoh'nay*). With expression.

CON FUOCO (— *fwoh'ko*). With passion.

CON MOTO, (*mo'toh*). With motion.

CON SPIRITO, (— *spes'ree-toh*). With spirit.

CONCERTO, (*kon-chair'toh*). A composition for a solo instrument, with orchestral accompaniment.

CRESCENDO, (*cray-shen'doh*). Gradually increasing in power.

DA, (*dah*). From, by, for, through.

DA CAPO, (*dah kah'po*). From the beginning.

DA CAPO AL FINE, (— *ahl fee'nay*). Go to the beginning and end at the word *fine*.

DAL SEGNO, (*dahl sayn'yo*). From the sign.

DILUENDO, (*dee-looen'doh*). Diminishing in tone.

DIMINUENDO, (*dee-mee-nooen'doh*). Decreasing in power.

DI, (dee). Of, with, for.

DI MOLTO, (dee mohl'toh). Very much.

DIVERTIMENTO, (dee-ver-tee-men'toh), A short, light composition.

DOLCE, (doh'l'chay). Sweetly.

DOLENTE, (doh-l'en'tay). Sorrowful.

DOLOROSO, (doh-lo-ro'so). Sorrowfully.

DOPPIO, (dohp'yo). Double.

DOPPIO MOVIMENTO, (— mo-vee-men'toh). Double movement; as fast again.

DOPPIO TEMPO, (— tem'po). As fast again.

E, (ay). And.

ELEGANTE, (ay-lay-gahn'tay). Elegantly.

ENERGIA, (en-air-jee'ah). Emphasis.

ENERGICO, (en-air'jee-ko). Energetic.

ESPRESSIVO, (es-pres-see'vo). Expressive.

ESPRESSIONE, (es-pres-yo'nay). Expression.

FALSETTO, (fahl-set'toh). Head voice.

FERMATO, (fair-mah'toh), Firmly.

FINALE, (fee-nah'lay). The last piece.

FINE, (fee'nay). The end.

FORTE, (forr'tay). Loud.

FORTE PIANO, abbreviated *fp*, (for'tay peah'no). Strongly accented and then soft.

FORTISSIMO, (for-tis'see-mo). Very loud.

FORZA, (fort'sah). Force.

FORZANDO, (fort-sahn'doh). Forced.

FORZATO, (fort-sah'toh). Forced.

FUGA, (foo'gah). A chase, a fugue.

FUGATO, (foo-gah'toh). In the style of a fugue.

FUOCO, (foo,oh'ko, or f'wo'ko). Fire.

FURIOSO, (foo-reoh'so). Furious.

GIOJOSO, (jo-yo'so). Joyous.

GIUSTAMENTE, (joos-tah-men'tay). With precision.

GIUSTO, (joos'toh). Exact, strict.

GLISSANDO, (glis-sahn'doh). Slurred.

GLISSATO, (glis-sah'toh). Slurred.

GOLA, (go'lah). The throat.

GRANDIOSO, (grahn-deoh'so). Grand. noble.

GRAVE, (grah'vey). Grave, slow.

GRAZIA, (graht'seah). Grace, elegance.

GRAZIOSO, (graht-seoh'so). Graceful.

GUSTO, (goo'sto). Taste.

IL, (eel). The.

INTERMEZZO, (een-tair-med'zo). Interlude.

ISTESSO, (ee-stes'so). The same.

LA, (lah). The.

LACRIMOSO, (lah-cree-mo'so), Sadly.

LARGHETTO, (larr-get'toh, not lar-jet'toh). Slow, but not so slow as *largo*.

LARGHISSIMO, (larg-iss'see-mo, not lar-jis'see-mo). Extremely slow.

LARGO, (*larr'go*). Slow.

LE, (*lay*). The.

LEGATO, (*lay-gah'toh*). Smooth.

LEGGIERO, (*led-jair'o*). Light.

LENTAMENTE, (*len-tah-men'tay*). Slowly.

LENTEMENTE, (*len-tay-men'tay*). Slowly.

LENTO, (*len'toh*). Slow.

LIBRETTO, (*lee-bret'toh*). Poem; book of words.

L'ISTESO, (*lee-stes'so*). The same.

LOCÒ, (*lo'ko*). In its proper place.

LUNGA PAUSA, (*loon'gah pah'oo-zah or pow'zah*). A long pause.

MA, (*mah*). But.

MAESTOSO, (*mah'ay-sto'so*). Majestical.

MAESTRO, (*mah-ay'stro*). Master.

MAGGIORE, (*mad-jo'ray*). Major, greater.

MARCATO, (*marr-kah'toh*). Strongly accented.

MARZIALE, (*mart-seah'lay*). Martial.

MENO, (*may'no*). Less.

MESTO, (*mes'toh*). Sad, pensive.

MEZZA, (*med'zah*). Half, medium, moderate.

MEZZO, (*med'zo*). Half, medium, moderate.

MEZZO FORTE, (— *for'tay*). Rather loud.

MEZZO PIANO, (— *peeah'no*). Rather soft.

MEZZO SOPRANO, (— *so-prah'no*). Low soprano.

MEZZO STACCATO, (— *stahk-kah'toh*). Rather detached.

MEZZA VOCE, (— *vo'chay*). With half the power of voice; subdued.

MINORE, (*mee-no'ray*). Minor.

MODERATO, (*mo-day-rah'toh*). In moderate time.

MOLTA, (*mohl'tah*). Much, extremely.

MOLTO, (*mohl'toh*). Much, extremely.

MOSSO, (*mos'so*). Movement.

MOTO, (*mo'toh*). Motion.

NON, (*non*). Not.

OBLIGATO, (*ob-lee-gah'toh*). An indispensable accompaniment.

ORDINARIO, (*or-dee-nah'reoh*). Ordinary.

OTTAVA, (*ot-tah'veah*). An octave, an eighth.

OTTAVA ALTA, (— *ahl'tah*). An octave higher.

OTTAVA BASSA, (— *bas'sah*). An octave lower.

PARTE, (*par'tay*). A part.

PASTORALE, (*pah-sto-rah'lay*). In a pastoral style.

PATETICA or PATETICO, (*pah-tay'te-kah* or *pah-tay'te-ko*). Pathetic.

PAUSA, (*pah'oo-zah*, or *pow'zah*). A rest.

PEDALE, (*pay-dah'lay*). A pedal bass.

PERDENDOSI, (*pair-den-do'see*). Gradually softer and slower.

PETTO, (*pet'toh*). The chest.

PEZZO, (*pet'soh*). A piece of music.

PIACERE, (*peeah-chay'ray*). Pleasure.

PIACEVOLE, (*peeah-chay'vo-lay*). Pleasing.

PIANINO, (*peeah-nee'no*). A small pianoforte.

PIANISSIMO, (*peeah-nis'see-mo*). Very soft.

PIANO, (*peeah'no*, or *p'yah'no*). Soft.

PIU, (*peeo'*, or *p'yoo'*). More.

PIZZICATO, (*peet-see-kah'toh*). Pinched, not played with the bow.

PLACIDO, (*plah'chee-doh*). Tranquil.

Poco, (*po'ko*). Little, rather.

Poco a poco. Little by little.

Poi, (*paw'ee*). Then, afterwards.

Poi à poi. By degrees.

POMPOSO, (*pom-po'so*). Stately, pompous.

PORTAMENTO, (*pohrr-tah-men'toh*). A glide.

POSSIBILE, (*pos-see'bee-lay*). Possible.

PRECIPITATO, (*pray-chee-pee-tah'toh*). Hurriedly.

PRESTISSIMO, (*pres-tis'see-mo*). As fast as possible.

PRESTO, (*pres'toh*). Quickly.

PRIMA or PRIMO, (*pree'mah*, or *pree'mo*). First, principal.

QUASI, (*kwah'zee*). As if, like, in the style of.

QUESTA, or QUESTO, (*kway'stah*, or *kway'sto*). This.

RALLENTANDO, or RALLENTATO, (*rahl-len-tahn'doh* or *rahl-len-tah'toh*). Gradually slower and softer.

RECITATIVO, (*ray-chee-tah-tee'vo*). Recitative, musical declamation.

RINFORZANDO or RINFORZATO, (*reen-fort-sahn'doh* or *reen-fort-sah'toh*). With additional force and emphasis.

RIPENO, (*reep-yay'no*). The parts of an orchestra which fill up and increase the effect in *tutti* passages.

RISOLUTO, (*ree-zo-loo'toh*). Resolute, bold.

RITENUTO, (*ree-tay-noo'toh*). Slower.

RUBATO, (*roo-bah'toh*). Stolen.

SCENA, (*shay'nah*). A part of an opera.

SCHERZANDO, (*skairt-sahn'doh*). Playful.

SCHERZO, (*skairt'so*). Play, sport.

SCIOLTO, (*shohl'toh*). Free, light,

SDEGNO, (*zdayn'yo*). Anger, passion.

SEGNO, (*sayn'yo*). Sign.

SEGUE, (*say'gway*). Now follows.

SEMPLICE, (*sem'plee-chay*). Simple.

SEMPRE, (*sem'pray*). Always, continually.

SENZA, (*sent'sah*). Without.

SFORZA, (*sfort'sah*). Forced.

SFORZANDO, or SFORZATO, (*sfort-sahn'doh* or *sfot-sah'toh*). Forced.

SIMILE, (*see'mee-lay*). Like, similarly,

SIN or SINO, (*seen* or *see'no*). To, until.

SILENTANDO, (*zlen-tahn'doh*). Gradually slower.

SMINUENDO, (*zmee-nooen'doh*). Gradually softer.

SMORENDO, (*zmo-ren'doh*). Gradually softer.

SOAVE, (*soah'veay*). Sweetly.

SOLA, (*so'lah*). Alone.

SOLFEGGI, (*sol-fed'jee*). Exercises for the voice.
SOLFEGGIO, (*sohl-fed'jo*). Exercise for the voice.
SORDINO, (*sorr-dee'no*). A mute.
SOSTENUTO, (*so-stay-noo'toh*). Sustained.
SOTTO VOCE, (*soh'toh vo'chay*). In a low voice.
SPIRITO, (*spee'ree-toh*). Spirit.
STACCATO, (*stahk-kah'toh*). Detached.
STESSO, (*stes'so*). The same.
STREPITO, (*stray'pee-toh*). Noise.
STREPITOSO, (*stray-peeh-toh'so*). In a boisterous manner.
STRINGENDO, (*streen-jen'doh*). Quickening the speed.
SUAVE, (*swah'veay*). Sweet.
SUBITO, (*soo'bee-toh*). Immediately.
SUL, (*sool*). On, upon the.
TACET, [Latin]. Is silent, be silent.
TANTO, (*tahn'toh*). So much, as much.
TASTO SOLO, (*tah'sto so'lo*). One key only, single notes, without harmony.
TEMA, (*tay'mah*). A theme.
TEMPO, (*tem'po*). Time.
TEMPO DI BALLO, (— *dee bahl'lo*). In dance time.
TEMPO DI MENUETTO, (— *may-nooet'toh*). In the time of a minuet.
TENUTO, (*tay-noo'toh*). Sustained.
TERZETTO, (*tairt-set'toh*). Short trio for voices.
TOSTO, (*tos'toh*). Quick, soon.
TRANQUILLO, (*trahn-kweel'lo*), Quiet.
TREMOLO, (*tray'mo-lo*). Trembling.
TRIO, (*tree'o*). A piece for three performers, second movement to a march, minuet, etc.
TROPPO, (*trop'po*). Too much.
TUTTA, TUTTO, TUTTE, or TUTTI, (*toot'tuh, toot'toh, toot'tay, or toot'tee*) All, full power.
UN, (*oon*). A, an, one.
VELOCE, (*vay-lo'chay*). Swiftly.
VIGOROSO, (*vee-go-ro'so*). Vigorous.
VIOLA, (*vee-oh'lah*). The tenor violin.
VIOLINO, (*veeh-lee'no*). The violin.
VIOLONCELLO, (*veoh-lohn-chel'lo*). The bass violin.
VIVACE, (*vee-vah'chay*). Lively.
VOCE, (*vo'chay*). The voice.
VOCE DI GOLA, (*vo'chay dee go'lah*). The throat voice.
VOCE DI TESTA, (— *tay'stah*). The head voice.
VOCE DI PETTO, (— *pet'toh*). The chest voice.
VOLTA, (*vol'tah*). Time.
VOLTI, (*vol'tee*). Turn over.
ZELOSO, (*dzay-lo'so*). Zealous.

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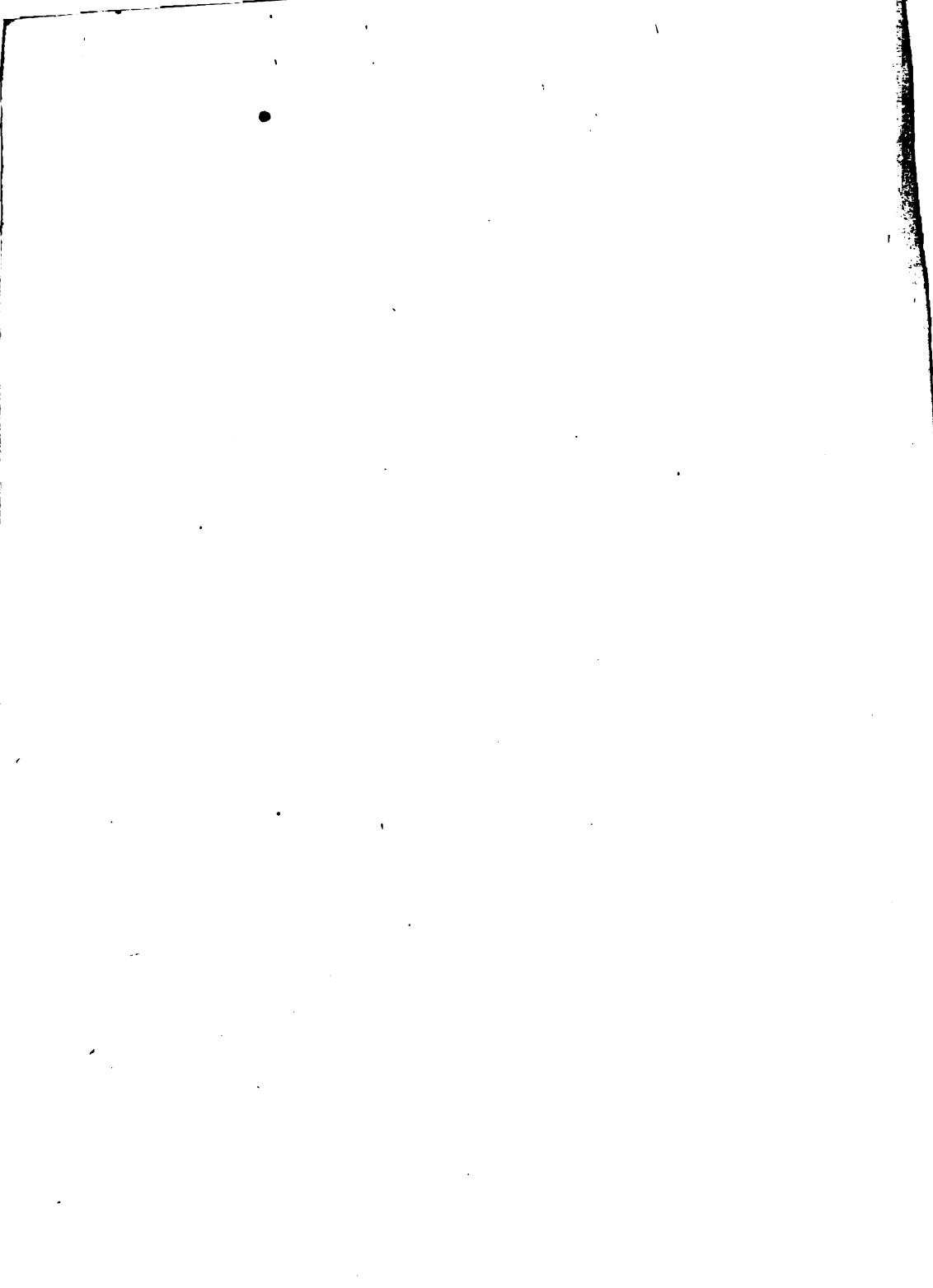
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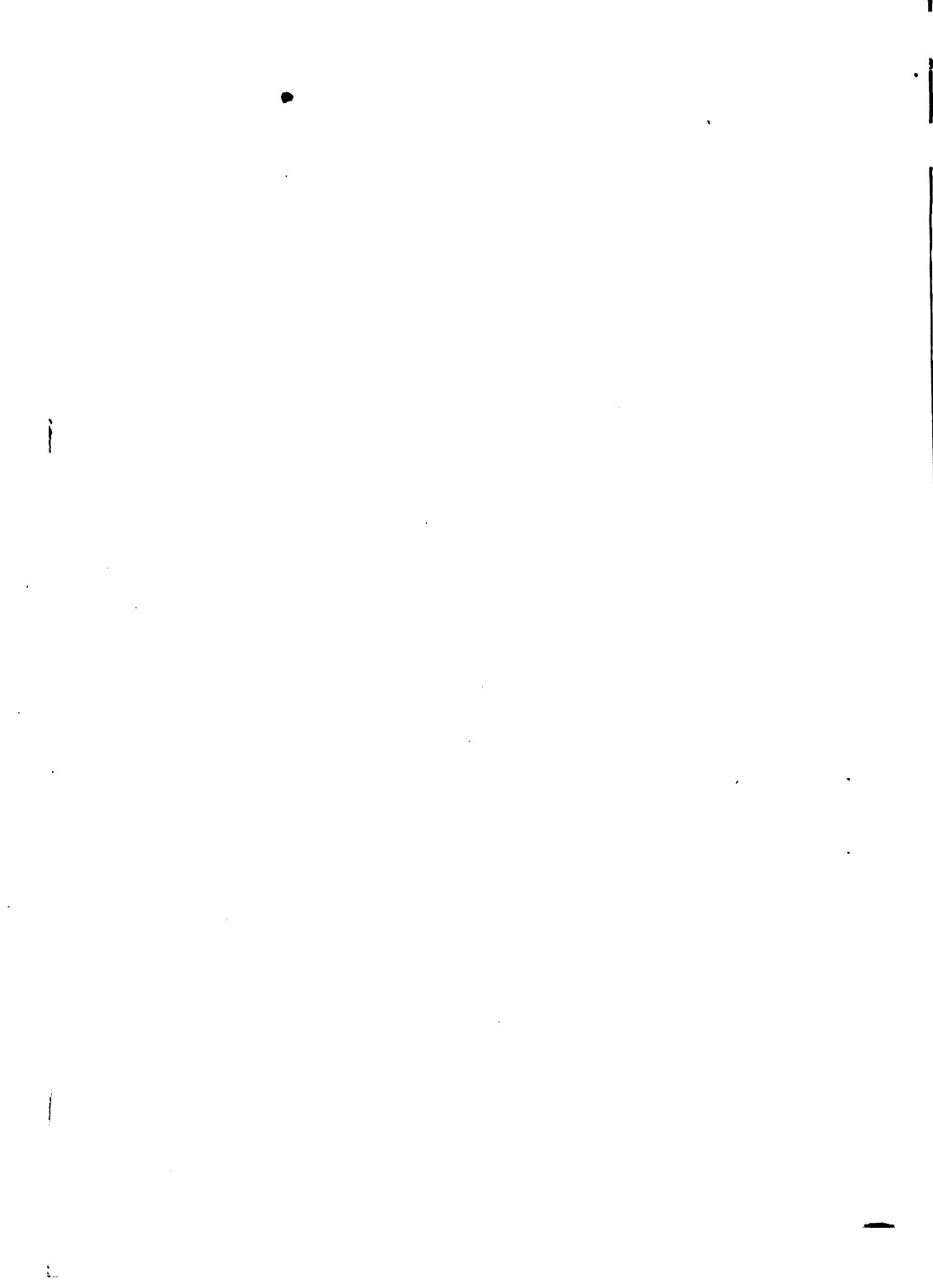
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